

# MOTION PICTURE HERALD

**WAR CRISIS BREEDS NEW  
PROBLEMS FOR INDUSTRY**

*Tax Fight Sidetracked;*

*Harmon MPAA War Liaison*

**JOHNSTON, ARNALL REJECT  
BRITISH PROPOSALS; ASK  
FREE STERLING EXCHANGE**

**McNUTT AND McNAMEE  
TAKE OFFICE AT UA**

**REVIEWS** (In Product Digest): FANCY PANTS, GUNFIRE, STELLA, TRIAL WITHOUT JURY, BEYOND  
THE PURPLE HILLS, SNOW DOG, DEATH OF A DREAM

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**JULY 22, 1950**



# "KISS TOMORROW GOODBYE"

ALSO STARRING

BARBARA PAYTON · HELENA CARTER · WARD BOND WITH LUTHER ADLER · BARTON MACRELL  
Screen Play by Harry Brown

PRODUCED BY  
WILLIAM  
Horace

# AS ONLY JAMES CAGNEY CAN PORTRAY IT!

The crimson-stained career  
of Ralph Cotter, thug with  
a heart — of ice!

# TOMORROW

## TRADE SHOW JULY 31

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 7:30 P.M.

**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.

**BUFFALO**  
Paramount Screening Room  
464 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.

**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

**CLEVELAND**  
Warner Screening Room  
2388 Payne Ave. • 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:45 P.M.

**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
324 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE**  
Florida Theatre Bldg. Sc. Rm.  
128 E. Forsyth St. • 8:00 P.M.

**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Leo St. • 1:30 P.M.

**OMAHA**  
20th Century-Fox Screening Room  
1502 Davenport St. • 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.

**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
Paramount Pict. Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

**SEATTLE**  
Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

**ST. LOUIS**  
S'venco Screening Room  
3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
Warner Theatre Building  
13th & E. Sts. N.W. • 10:30 A.M.

PRODUCED BY  
**WILLIAM CAGNEY**  
DIRECTED BY  
**GORDON DOUGLAS**  
CAGNEY  
PRODUCTION  
Horace McCoy's "Kiss Tomorrow Goodbye"



DISTRIBUTED BY  
**WARNER BROS.**



# HIT WITH

NAT HOLT PRODUCTIONS  
presents **Randolph SCOTT**

**THE CARIBBOO TRAIL**

**CINECOLOR**

Co-starring **GEORGE "GABBY" HAYES** with **Bill WILLIAMS** **Victor JORY** **Karin BOOTH**

Produced by **NAT HOLT** Directed by **EDWIN L. MARIN** Associate Producer **HARRY HOWARD**

Screenplay by **FRANK GRUBER** Story by **JOHN RHODES STURDY**

a NAT HOLT PRODUCTION Released by **20th CENTURY-FOX**

# HIT FOR A BIG

There's No Business Like **20** Business

CENTURY-FOX



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 180, No. 4

July 22, 1950



## AT UNITED ARTISTS

**T**HE wheel of destiny spins and brings a new chapter in the curiously complex story of United Artists. There is in the new deal and the incoming McNutt-McNamee investment and control an optimistic appreciation of the vitality of the name and its place in the consciousness of the amusement world.

Incidentally with the acquisition of the big and handsome Paul V. McNutt for the top executive roster of our industry, along with our trade association chief, Eric Johnston, the business has the two most photogenic figures of the American politico-economic scene.

The pictorial aspects remind one of an experience of Will H. Hays, when he, the young lawyer, assembled a dinner at Vincennes to see if he could put together a shattered Republican machine for Indiana. He reached for an imposing speaker and by chance got an editor from Ohio, Senator Warren G. Harding. The doubting delegates regarded the dais with interested apathy, and Mr. Hays was anxious. But an old machine boss from a backwoods county, approached and stage whispered out loud, "Will, that so-and-so looks like a Senator, anyway!" It started the function off on a high note. You know how the story came out. Harding's looks counted and Will became Postmaster General. The industry can do with some impressive casting. That's public relations.

Regardless of what the developing policies of the re-constituted United Artists may prove to be, there is a pleasant recognition of traditional values in the fact that Mary Pickford and Charles Chaplin retain some interest in the company, and that Miss Pickford is going to be a vice-president.

United Artists, you will remember, in the days of McAdoo became the first big independent production concern formed by top rank talent. It had its adventures in success, and its chapters of controversy and waning interludes. Now we may hope for a while that the destructive aura of pessimistic speculation about its future has been dispelled.

■ ■ ■  
**Q** Mr. Roy Norr, one time Hays Office expert, celebrating the thirtieth anniversary of Ames & Norr, public relations, has given forth in speed and brochure with some statistics: "More than 4,100 corporations are conducting campaigns to win public confidence. Over 500 firms of professional advisors serve in this field . . . it would be difficult to name more than forty campaigns . . . that are not a waste of stockholders' money." He considers that a better job has been done in selling product than selling the producers of industry. Maybe the product is prettier.

## KIND O' TENTATIVE

**S**OME times the best answers come out of the corner of the mouth. Recently there came to this desk a press release which announced the formation of a "National Exhibitors Theatre Television Committee" "to conduct research on the application of television to theatre use." Since the organizers are such pillars of the theatre as Mr. S. H. Fabian,

Mr. Leonard H. Goldenson and Mr. Frank C. Walker the real tentativity of relation between screen and TV becomes sharply apparent. If those gentlemen have to study the subject now there is assuredly something to be studied—and nothing is settled or really blueprinted yet.

There is a considerable consciousness of the Federal control implied by the jurisdiction of the Federal Communications Commission—and a large obeisance to Government—in the promise of the usefulness of theatre television screens "in an emergency," with such words as "In time of war, this vast audience also could be assembled for vital messages. . . ."

That great opportunity of service carries with it also a great opportunity for Federal control of the screen.

■ ■ ■

## THE KIDS CALL THE TUNE

**//** *If the adults who write, produce and direct the pictures on which the art-industry subsists will pay attention constantly to the likes and dislikes, the fads and fancies, the group impulses of the junior generation, the product will never veer very far off the target of mass satisfaction.*

In that, Mr. William R. Weaver, manning our Coast outpost, has recorded the seasoned opinion of Lloyd Bacon, director, who has been at it now for thirty-five successful years.

It is also Mr. Bacon's opinion that the customers have been overfed with all manner of "think" films. He considers that they want "light entertainment." It would be just as well if somebody would step out and admit that that is all they could possibly swallow and digest.

This makes a pleasant citation to the culture-chasing critics who still go baying down the trail to nowhere, varying their cries for "significance" and "message" to the more recent slogan of "adult entertainment." Whether fortunately or unfortunately, intellectual adults are much scarcer than the census indicates—not enough to make a big business. Doubtless that is a blessing of a sort.

■ ■ ■

**Q** Back from a sojourn overseas, Mr. Sam Goldwyn with typical vigour proclaims the audience preference for American product, but finds, alas, "the great tragedy that foreign legislatures are trying to legislate our pictures out by subsidies to producers." That formulae, he observed, makes bad production. Also he forecast that they will not get half their subsidies back. Possibly they will not need to as long as the United States is rich.

■ ■ ■

**SENSATIONAL NEWS**—In New York Bronx Children's Court a small boy confessing the theft from a mail box of an Unemployment Insurance check, which he cashed by spending part of it for groceries that he threw away, explained to Judge Panken that he got the idea and scheme from reading a comic book. The tide has turned. He did not blame the movies. Now let's see what television can do.

—Terry Ramsaye

# Letters to the Herald

## "The Easiest" Way

TO THE EDITOR:

When unemployment and television combined to hit the Chester area of Pennsylvania striking all business including the picture theatres, the Congress, a Lobron-Dembow house in outlying Marcus Hook, really did something about it. Surely it would have been easier to sit around and find excuses for the slump. They were known, but the hard way is proving the easiest after all.

First a new, rather neat, 9x12 program was ordered as a weekly house organ. This carries theatre policy on the front, the two inside pages are devoted to the week's program, and the back is used to boost the "Children's Theatre," which is run every Saturday afternoon.

A house-to-house coverage within a radius of five miles is taken care of weekly, and it is made sure that each home and business house received a neatly folded program each Saturday morning at the same time. It is surprising how many have come to look for this little house organ in such a short space of a few weeks. For those who do not receive the program at home, a box in the outer lobby of the theatre is always kept supplied for the patrons' convenience.

After this program had been set a few weeks it was decided to do something about the television situation. From a check it was found that the male members of the majority of families who had television were most content to come home after work, eat and then relax in their easy chairs for an evening of television. But the better half became resentful after a few months of looking at the same four walls all day and wanted a change. She became fed up, so to speak, with the unfunny Berle, the suggestive eyebrow raising of Arthur Godfrey, the framed-up wrestling bouts, and the mild boxing matches. She also noticed that hubby dozed off during most of the evening.

She resented mostly the commercials that have a habit of flashing up in one's face right in the middle of the programs. And in this desire for a change, wifey was joined by the kids, who wanted to be able to see the faces of the stars of the old western pictures.

All of this was meat for us and a cute little idea was developed and carried out. The space usually used for the "Children's Theatre" was borrowed for the first announcement. Others will follow in newspapers, programs, and on 40x60's in our frames around the theatre, as well as on the screen.

At present the Congress is doing very

well in the right direction, which definitely proves there's nothing wrong with the business that a little hustle, plus a few good pictures, will not cure.—**HOWARD S. PHILLIPS**, Congress Theatre, Marcus Hook, Pa.

## Poor Films Hurt

TO THE EDITOR:

1. The big factor that is harming the industry is the inferior product that is being produced.

2. Law suits and counter suits seem futile and a spirit of harmony would go far to promote better conditions for all.

3. The lack of concern for the well being of the front of the house employees is doing much to harm the cause of the exhibitor.—**Chicago, Ill., Exhibitor.**

## New Stars Needed

TO THE EDITOR:

We need better pictures with new and unknown stars with talent. The present setup is now outmoded. Year after year the same stars, the same type of feature. Hollywood should get more realistic and make pictures about everyday people and everyday events. Forget about glamour and tradition. More features like "Champion" and "Home of the Brave," etc., with small budgets and little known stars.—**TOM PAPPAS**, Lincoln Theatre, Goshen, Ind.

## Check Your Speakers

TO THE EDITOR:

Driving around and listening to various programs at drive-ins, it is becoming increasingly apparent that little or no attention is being paid to reproduction qualities of the in-car speakers.

Poor quality reproduction reflects directly at the box office, whether indoor or outdoor theatre, and these speakers should be checked at frequent intervals to insure proper reception. Inasmuch as an efficient and understanding operation can overcome some of the acoustic deficiencies of ordinary reproduction and poor recordings, it is therefore imperative to give this item more thoughtful consideration. Especially is this true when there are more than one drive-in equi-distant from a city, and the only deciding factor is the program that is offered.

The drive-in public wants good programs, it is true, but they also want good reception.—**A. E. TRIBBETT**, Midstate Amusement Corp., Sunnyside, Wash.

## Welsh Problems

TO THE EDITOR:

We in this country today, as managers, find ourselves in perhaps one of the most difficult periods that the industry has had to face with excessive entertainment tax and income tax on a scale that precludes any easy spending money for movies and a resultant drifting away from pictures by thousands of people who were regulars.

All this has taxed the ingenuity of the manager, and every means has to be resorted to, to try and coax the people back to the cinema, hold on to the "family following" and keep up a constant pressure of showmanship and publicity beyond anything we have been called upon to do heretofore.

I imagine that in comparison to conditions in the U. S. A. (despite television) we have a rather harder furrow to plough. Although my memory of things over there is no doubt a bit out of date now, we have to contrive to exploit with little means at our disposal which limits many a good idea.

One small request I would like to make. If by chance a few lines of my letter should appear in print, I should like to have a line from any manager who has a theatre in New York or San Francisco, who may be interested in exchanging a little chat with a fellow worker across the Atlantic.—**J. S. BROOKE**, General Manager, Empire Theatre, Cardiff, Wales.

## Wonderful

TO THE EDITOR:

Patricia Neal is wonderful. Would love to see her and Ronald Reagan teamed in more pictures like "John Loves Mary."—**Joplin, Mo., Exhibitor.**

## Space Film Types

TO THE EDITOR:

This subject varies in different sections of the country, but it seems the producer should give serious thought to the release of pictures. We seem to get two or three racial pictures, then heavy drama, murder, etc., then comedy. Our patrons who like to attend the movies every week will skip the murders after the first picture and they will not bring their children until the more entertaining picture comes along. We need more "Life of Rileys," "Ma and Pa Kettle," "Miss Grant Takes Richmond" and less murder.—**EARLE SHOWVE**, Vice-President, Centralia Amusement Co., Inc., Fox-Liberty Theatres, Centralia, Wash.



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# People in The News

ARCH REEVE has resigned as secretary of the Studio Publicity Directors Committee. The committee said the resignation was "reluctantly" accepted and Mr. Reeve would continue to serve in a consultant capacity. CLARKE WALES, his assistant, will replace him.

HARRY KOSINER has been appointed eastern sales representative for Gloria Films, which recently completed two films—"Three Husbands" and "The Scarf"—for United Artists release.

WILLIAM D. SHAW has been named eastern sales manager for Radio Sales, the radio and television stations representative of the Columbia Broadcasting System. He replaces THOMAS H. DAWSON, resigned.

WILLIAM MICHAELSON has affiliated himself with Bernie Mills Realart exchange in Washington. He will work in sales, publicity and exploitation.

JULES K. CHAPMAN, formerly assistant general manager of Film Classics, Inc., has been appointed superintendent of administration of Eagle Lion Classics, Inc. L. R. BRAGER will be his assistant.

SAMUEL BLASKEY has resigned as film buyer for the 50 Warner theatres in northern New Jersey. He had been with the Warner-Stanley interests for 30 years.

H. J. DALEY, manager of Butterfield Theatres circuit at Adrian, Mich., has been named director of Adrian's Civil Defence Committee.

FRANK SOULE has been appointed president of Pictorial Films, Inc., a subsidiary of Pathe Industries, Inc. He succeeds GEORGE BONWICK, resigned.

HENRY FERBER, comptroller for the Metropolitan Playhouses circuit in New York since 1948, has been named to the additional post of comptroller of United Artists Theatre Circuit, with which Metropolitan is affiliated.

SAMUEL GOLDWYN, JR., son of the producer, will be married in late August to JENNIFER HOWARD of New York. Miss Howard is the daughter of the late Clare Eames, actress, and the late Sidney Howard, playwright. The engagement was announced Wednesday in New York.

RICHARD MORGAN, for 10 years associated with the Paramount legal department, will join the Hollywood legal firm of Gordon Levey and Albert Spar. Mr. Morgan will retain his interest in the Town theatre at Watertown, N. Y.

WILLIAM A. MEIER has been promoted from salesman to branch manager for Paramount in Cincinnati. Mr. Meier joined the company in 1935.

MARIA VAN SLYKE has been appointed national magazine contact for Paramount. She replaces REX TAYLOR, resigned, and will work under the direction of MORT NATHANSON, publicity manager.

SY FREEDMAN resigned last week as assistant to SEYMOUR MORRIS, director of advertising for Schine Theatres. Mr. Freedman will announce future plans following a vacation.

DON TULLIUS has been promoted from office manager to the post of branch manager of the Warner Bros. exchange in Oklahoma City.

RALPH CRAMBLET, midwest district manager for United Artists, with headquarters in Chicago, has been granted an indefinite leave of absence because of ill health. J. J. O'LOUGHLIN, branch manager in Los Angeles, will replace Mr. Cramblet. W. B. POLLARD, Los Angeles office manager, succeeds Mr. O'Loughlin.

HAROLD BEECROFT has joined the Paramount Pictures sales organization, in the New York home office. He will work with assistant general sales manager E. K. O'Shea. He was formerly with Eagle Lion, MGM and Twentieth Century-Fox Films.

GORDON A. CHAMBERS has been named manager of the new southern division, and KENNETH M. MASON, manager of the new midwest division, effective July 1, it was announced this week by the Eastman Kodak Company.

JOHN J. FITZGIBBONS, president, and REUBEN BOLSTAD, vice-president and treasurer, of Famous Players Canadian Corporation, have had their contracts extended two years. With the extension, Mr. Fitzgibbons' contract now runs to June 1, 1955, and Mr. Bolstad's contract runs to June 1, 1953.

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# This week in pictures



**GOOD-WILL TOUR.** Nate Blumberg, Universal president, and Alfred Daff, Universal-International executive vice-president, on the Continent studying the European scene, and meeting as many exhibitors as possible. In their British tour, which included cities such as Manchester and Glasgow they followed the policy of personal discussions; and in London, as above, they met with leading exhibitors and officers of the Cinematograph Exhibitors Association at a Hotel Savoy reception. In array above are Walter Fuller, CEA general secretary; Mr. Daff; Arthur Watts, CEA president; Ben Henry, Universal British representative; Mr. Blumberg and Councillor Mears, CEA vice-president.



**HER SON** was the star, at the Cincinnati premiere of 20th-Fox's "Stella." Mrs. H. G. Mature, mother of Victor Mature, is seen above as she visited in advance of her son's personal appearance at the Capitol Theatre. With her, seated, are Charles Root, and Robert J. Libson, president of Greater Cincinnati Theatres, operating the Capitol. Standing, Colonel Joseph F. Goetz, Capitol manager; and Maurice White, the circuit's secretary-treasurer.



**SIDNEY KRAMER**, above, succeeds Harry J. Michalson as RKO Radio Pictures short subjects sales manager. Mr. Michalson recently relinquished the post to devote full time to RKO Pathe, Inc., presidency.



**RAYMOND PAIGE**, right, is the new music director of the Radio City Music Hall, New York, succeeding Alexander Smallens. Mr. Paige is a conductor of renown in radio, stage shows, motion pictures, and picture houses. He worked for Warners and Paramount, has conducted for the Los Angeles Philharmonic, Pittsburgh Symphony, and Hollywood Bowl Symphony, has been music director for Grauman's Chinese Theatre and the Los Angeles Paramount Theatre, and a music supervisor for radio programs.



RKO RADIO the other day showed to the New York trade its new Walt Disney release, "Treasure Island." Among the many exhibitors who attended was Mario De Castro, of the Castro circuit, Rio De Janeiro, shown above with his wife, left and Leo Samuels, right, Disney executive.



A TENSE SCENE from the Hal Wallis production for Paramount, "The Furies," starring Barbara Stanwyck, Walter Huston, Wendell Corey, and Judith Anderson, and which was to have its premiere in Tucson Friday.



ROMANCE IMPLICIT, in the dance scene at the left, from MGM's picture based on the characters created by Jan Struther. Walter Pidgeon is seen with Greer Garson in "The Miniver Story," scheduled for an August release, and featuring John Hodiak, Leo Genn, Cathy O'Donnell, and others.



THE SUBJECT IS X-RAY, right. Pete Smith, at the right, MGM's narrator-producer, signs with D. Irving Rehman, University of Southern California associate professor of medicine, for "the first X-Ray motion picture for entertainment purposes."



A SPECTACULAR FASHION SHOW featuring styles inspired by "The Black Rose" was held last week to back the Labor Day release of 20th Century-Fox's Technicolor romance. Cecile Aubrey, at left, shares top billing with Tyrone Power and Orson Welles.



ANN SHERIDAN gives her boss, Lief Erickson (right) some female dictation in "Stella," a boy meets girl comedy co-starring Vic Mature. A five state premiere, with personal appearances by Mature, highlights the film's release.



SPECIAL PROMOTIONAL plans will mark the release of Darryl F. Zanuck's production of "No Way Out," a powerful drama directed by Joseph Mankiewicz. To be shown in October, the film stars Richard Widmark, Linda Darnell and Stephen McNally.

DOROTHY McGUIRE spins a tale to Edmund Gwenn, right, in "Mister Eight-Eighty," a riotous comedy about an eccentric counterfeiter. Burt Lancaster stars as the romantic T-Man.

HULA-HULA, right, is the password in "My Blue Heaven," with Betty Grable and Dan Dailey toping the Technicolor musical. David Wayne heads the supporting cast in this South Seas romance.



(Advertisement)



# WAR CLOUDS CAST LONG SHADOW OVER INDUSTRY

## *Tax Fight Is Lost; Controls Loom, as Screen Offers All-Out Aid to Nation*

by CHARLES J. LAZARUS

With the dense war clouds from Korea casting their dark shadows over the American industrial scene, exhibitors, producers, distributors, projectionists, ushers, cashiers—in fact anyone connected in any way with the motion picture business—were this week anxiously considering three questions:

Will the Korean struggle be "contained" or will it mushroom into a possible major war of global proportions? What has been until now, and what will be, the effect of the film industry, generally, and its members, personally? And what can the industry do to help the country?

There was no doubt that the last question was paramount in the minds of film executives, but Government officials from whom the guidance must come were not ready yet to answer. As far as effects were concerned, the industry has already felt the first major blow in the indefinite postponement on the bill to reduce or repeal the 20 per cent excise-admission tax.

### **Truman Asks Moves for Control of Critical Material**

This week, as America girded itself for a long, tough struggle with the hope that it could be confined to Korea, President Truman asked the nation Wednesday again to prepare for certain controls in order to speed the war effort.

The President asked Congress for measures which would give the Government power to allocate materials for defense production and limit use of material for non-essentials and to requisition if necessary.

Higher taxes were also to be sought, and with the expansion of manpower needs, the question of the effect on businesses large and small remained high on the agenda of harrying problems.

The higher taxes might include a boost in the admission tax and almost certainly would boost taxes paid by corporations. The materials controls would operate to check theatre building.

Following is a roundup of what the industry has done, thus far, and what it can expect in the way of future developments:

**THE WAR ROLE:** As one of the first moves by any part of the industry, the Motion Picture Association of America has appointed Francis S. Harmon, vice-president, liaison for the MPAA with Government officials. This followed a recent statement by Eric Johnson, president, that every help and cooperation could be expected from the U. S. film industry. Mr. Harmon was

### **NO CENSOR PROBLEM FOR REELS IN KOREA**

So far, the newreels are having an easier time of it in Korea, as far as censorship is concerned, than they had in the last war. Two cameramen are on the battle scene, representing a pool servicing the five major newsreels. Their footage, which is not being inspected by the military, supplements the material issued from military headquarters. During the last war, everything was censored and this sometimes meant separate clearances with the Army, Navy and Air Force. If, as is possible, the non-military footage will have to pass inspection, this will be a much simpler operation since the inspecting body will be representative of the unified services.

to leave Wednesday for Washington where he was scheduled to meet with State Department, ECA and other Government officials.

With the Council of Motion Picture Organizations the only group empowered to speak for the industry at large, it also became apparent in the last few days that the all-industry organization may move to set up a war effort body similar to either the Motion Picture Committees Co-operating for National Defense, or its successor, the War Activities Committee-Motion Picture Industry. If the military situation deteriorates, Ned E. Depinet, COMPO president, will probably call the executive board into session. The COMPO committee on organization headed by Harry Brandt, last week approved a move to recommend the appointment of COMPO area chairman, thus setting up a plan similar to that of the War Activities Committee in the last war.

Meeting in Hollywood Wednesday night, the Motion Picture Industry Council announced it was ready, through COMPO, to cooperate in industry measures taken to cooperate in the war emergency. The Council also discussed unification of Hollywood war services.

Other phases of the incomplete "what we can do program" were of course the planning of troop entertainment with the increase of military establishments and training centres, personal appearance of stars, etc.

**TAXES:** The question of easing or killing the 20 per cent levy was now a dead issue, for the time being anyway. Abram F. Myers, chairman of COMPO's tax committee which in recent months carried on the vigorous campaign that resulted in the House of Representatives approving a reduction to 10 per cent, queried his membership on continuing the battle, and receiving a unanimous "no," Wednesday announced

an end to the repeal fight. He also wrote supporting Congressmen, thanking them, and indicating the industry may revive its plea later.

Whatever else may happen on the tax front is still a matter of conjecture, but this much is fairly certain: since President Truman in his historic message to the Congress asked for \$10,000,000,000 to prosecute the defense effort in Korea, it becomes obvious that income and corporate tax rates will have to be increased.

**MANPOWER:** It has been indicated that President Truman was planning to ask permission to increase armed service strength by at least 220,000 or about 770,000 above today's actual strength. While the draft has thus far been restricted to the 18 to 25 category, there is no doubt that as conditions require it, other categories will be added and reserve personnel will be called up. This can revive the manpower problem of the last war to some extent, since there are many men in the production and acting ends of the industry, as well as in exhibition and distribution, who are of military age both as potential draftees, enlistees or reservists. The military manpower increase can also have the more immediate effect of distributors and exhibitors realigning releasing plans in line with the shifts of thousands of men and the requirements in areas where the personnel is located.

**CONTROLS:** The controls which are seen as a strong possibility are: on allocation of steel and other metals; on production ceilings of cars, radios and television sets, and other commodities using great amounts of metal; and on consumer credit to limit buying power. The immediate effect the first-mentioned curb could have, would be to restrict the construction and or remodeling of theatres. Regulations to curb spending on consumer merchandise would also make more money available for entertainment. Thus far the President has not indicated that he will seek rationing powers or ceilings on wages and prices.

**AID TO SMALL BUSINESS:** Finally, one of the major effects of Korea has been the decision on the part of the Government to shelve a program to aid small business. When this plan was announced it was hoped that the program might offer substantial help to independent producers. According to Rep. Spence, chairman of the House Banking Committee, it was decided to postpone any further action because he believed it would be "inflationary."

It should be remembered that most of the above is contingent on how the military situation shapes up in Korea and whether hostilities there will react in a chain of military explosions in other parts of the world.

# "DESTINATION MOON" IS BREAKING BOX-OFFICE RECORD

**GREAT!**

**Publicity build-up!**

is Week

The Birmingham News  
THE SUBURBAN AND URBAN  
PUBLISHED DAILY  
APRIL 12, 1954



**GREAT!**

**Reviews!**

## TRADE PAPERS:

"... obviously a good exploitation picture ... should enjoy considerable popularity ..."  
—Motion Picture Daily

"... an exciting and intriguing scientific adventure quite certain to arouse interesting response from jaded audiences."  
—Film Daily

"... mounted superbly ... looks like a winner with the public ... extremely exploitable ..."  
—Daily Variety

"'DESTINATION MOON' is a highly technical space travel subject that can be ballyhooed to stout grosses. In its favor at the boxoffice are the advantage of novelty ... and a Technicolor dress."  
—Variety

"... an exceptionally fine exploitation picture ... colorful and weird pictorial effects are alone worth the price of admission."  
—Harrison's Reports

## NEW YORK PAPERS:

"... the most exciting fantasy-adventure in fifty years ... an unforgettable dramatic experience."  
—Cine

"... a most intriguing and picturesque event ... profoundly impressive ... arresting ... thrilling"  
—New York Times

"... utterly captivating ... it should certainly be seen ..."  
—New York Herald-Tribune

"... fascinating ..."  
—New York Daily Mirror

"... a unique treat and extraordinary thrill ... engrossing story of breath-taking suspense. ... miss it!"  
—New York Daily News

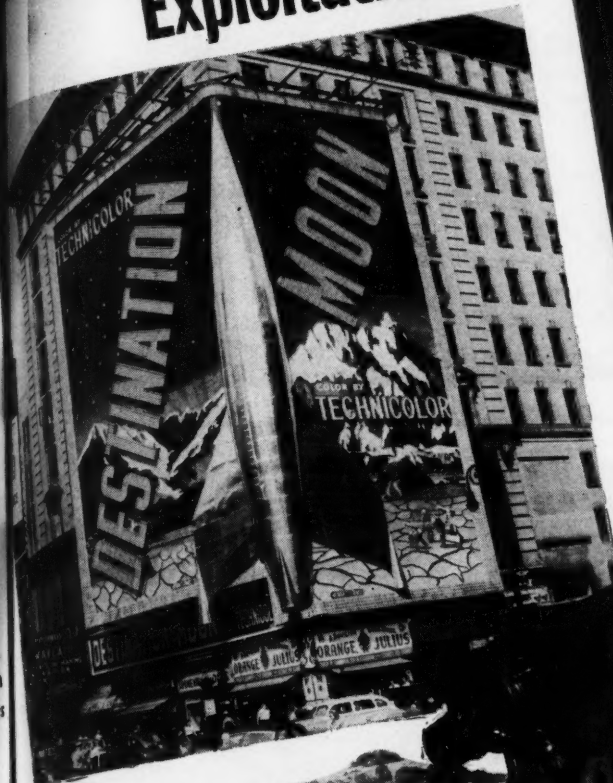
# DESTINATION MOON

Produced by GEORGE PAL • Directed by IRVING PICHEL • Screenplay by Rip Van Ronkel, Robert Heinlein and James O'Hara



RECORDS BECAUSE IT IS A **GREAT** PICTURE!

**GREAT!**  
**Exploitation!**



**GREAT!**  
*Brandt Theatres*  
1830 BROADWAY, NEW YORK 19, N. Y. • JUDSON & SONS

**Boxoffice!**

July 5, 1950

Mr. N. Peter Rathvon  
Eagle Lion Classics  
165 West 46th Street  
New York City

My dear Mr. Rathvon:

First, I am proud to be the first theatre owner in the United States to present your picture, *DESTINATION MOON*, because it is a daring departure in motion picture production.

Second, because the people who have seen it love it and talk about it after they leave the theatre.

Third, because of the fact that it is chock full of entertainment and pleases every type of motion picture patron.

Fourth, and certainly not the least, because of the fact that it has broken every opening week's box office attendance since I have the Mayfair Theatre.

This is definitely the type of production the motion picture industry needs and I want to congratulate you, Mr. George Pal and your associates, and will watch the future work of your company with keen interest because I would like to get some more pictures like *DESTINATION MOON*.

Sincere warm regards,  
*Harry Brandt*  
HARRY BRANDT



COLOR BY  
**TECHNICOLOR**

Eagle Lion Classics Release



# McNUTT, McNAMEE TAKE OVER AT U. A.—QUIETLY

## Offer Little Information on Company Future, Say They Need More Time

Ownership of United Artists now is in the hands of a group headed by Paul V. McNutt, who holds 90 per cent of the outstanding stock "as a trustee for my principals." The other 10 per cent is held by Mary Pickford and Charles Chaplin. The 12,000 treasury-held shares have not been touched.

This was made clear at a press conference at the company's home office in New York Tuesday where reporters fired a barrage of questions at Mr. McNutt and Frank L. McNamee, the new UA president. They got few answers.

### Executive Committee to Operate the Company

Beyond the disclosure that 90 per cent of the outstanding stock was at his disposal, Mr. McNutt refused to go into details, either as to past moves in the transaction or future plans. He did say that a board of nine men—seven for him, one for Mr. Chaplin and one for Miss Pickford—had been appointed and would be announced soon. And he volunteered the information that the affairs of the company would be run by an executive committee of the board.

As to his and Mr. McNamee's future plans for UA, the white-haired former Governor of Indiana and High Commissioner of the Philippines, pointed out again and again that too little time had elapsed to talk about them and that "first things must come first." Asked to identify these "first things," Mr. McNutt said they involved "finding out about assets and liabilities." Mr. McNamee said definite decisions would be taken only after the group had obtained "more of a bird's eye view of things."

He did stress that no immediate personnel changes were indicated and that the operations of the company would continue "with the least possible disturbance." Asked about the status of Gradwell Sears, Mr. McNutt observed that "he has a contract" but would not be drawn into any discussion as to whether that contract might be bought up. Mr. McNamee said his own contract "hadn't been discussed."

### Sees Films' Place in Entertainment World

Although he refused to give details regarding his plans for UA, Mr. McNutt did say that it was the purpose of the company to assist in the production of pictures as well as distribute them to the best advantage. As for the current status of the industry, he contented himself with the statement that "movies have a place in the entertainment world."



Photo by the Herald

Paul V. McNutt, UA board chairman, left, and Frank L. McNamee, president.



MARY PICKFORD, vice-president.



MAX KRAVETZ, secretary.

## UA'S 31 TURBULENT YEARS

Assumption of United Artists control by the Paul McNutt syndicate last week brought to an end the first, long and colorful chapter of that company's history, dominated as it was by the strongly individualistic personalities of co-owners Charlie Chaplin and Mary Pickford.

Born at the start of the turbulent twenties on a rose bowered veranda of a California bungalow belonging to William G. McAdoo, the company was conceived as a distribution channel for the pictures turned out by a number of the top stars.

According to Terry Ramsaye's "A Million and One Nights," the seeds of UA were sown during a Washington conference on the Liberty Loan drive, attended by many of the most popular performers of the period. Oscar Price, press agent of the McAdoo administration, at that time threw out

the chance remark: "Why don't you folks distribute your own pictures?"

The advice, pertinent at a time when all the top performers were beginning to head their own companies, did not fall on deaf ears and Mr. Price was to hear more of his proposal. Gathering at Mr. McAdoo's bungalow in Santa Barbara, Douglas Fairbanks, Mary Pickford, Charles Chaplin and D. W. Griffith discussed the UA idea. They wanted Mr. McAdoo as their executive. He declined, but agreed to serve as counsel "if you get Oscar Price." That was arranged and United Artists Corporation of Delaware was incorporated. The year—1919. The month—April.

Although UA was to lose Mr. McAdoo and Mr. Price within a very short time, and Mr. Griffith elected to return to work for Adolph

(Continued on page 18, column 1)

*U-I makes the COMEDIES with*

**W.O.M.P.** \*

THE EGG & I...

FRANCIS...

FAMILY HONEYMOON...

LIFE OF RILEY...

MA & PA KETTLE...

*Now it's*



**Louisa**

\* **W**ord **O**f **M**outh **P**ower



# AMERICAN INDUSTRY REJECTS BRITISH PACT PROPOSALS

by PETER BURNUP  
in London

The American industry has rejected the British Government's terms as the basis for a revised film remittance agreement.

At their first meeting here Tuesday with Harold Wilson, president of the Board of Trade, Eric Johnston, president of the Motion Picture Association of America, and Ellis Arnall, president of the Society of Independent Motion Picture Producers, were reliably understood to have informed him of this decision. The Americans are understood to have indicated to Mr. Wilson that they had rejected his terms and would now appeal to the U.S. Government.

At the same time, pointing to Britain's much-improved economic position and her gain in dollar funds, Mr. Johnston and Mr. Arnall demanded full convertibility in terms of sterling. The move puts the next step up to the American Embassy and the British Government and lifts the entire issue to a governmental level. Following the Tuesday meeting, it was not known whether any further meeting between Mr. Wilson and either the U. S. Embassy or the MPAA-SIMPP group had been set.

Prior to Mr. Wilson's first conference with the Americans, a Board of Trade spokesman said the Board's president was

awaiting the U. S. answer to his proposals. At their last meeting here, Mr. Wilson had suggested continuance of the \$17,000,000 annual remittance, contingent on the level of American production in Britain. He proposed an incentive system for any rise in the production level over that maintained during the past two years, but included a "penalty" clause in case production dropped below the two-year base.

The spokesman agreed that, in the face of irreconcilable differences, the Americans might be forced to pull out of the British market, but observed this was unlikely in the extreme. He admitted that Mr. Wilson regarded elimination of the American-introduced unit-booking plan as "highly desirable."

Before leaving the U. S. both Mr. Johnston and Mr. Arnall had indicated their principals were flatly opposed to the Wilson-proposed "penalty" clause for many reasons, not the least of which was that acceptance of such terms would set a bad precedent for other governments. It was thought that American agreement to participate in the Eady tax remission plan would soften Mr. Wilson's attitude. Mr. Arnall said prior to his departure that neither he nor Mr. Johnston had taken a "yes" or "no" answer back with them.

## U. A. HISTORY

(Continued from page 16)

Zukor and Famous Players, UA prospered and grew. But differences between the partners arose almost immediately. Invariably, Mr. Chaplin and Miss Pickford thought new stockholders were trying to run things and the latter left the company. Thus Samuel Goldwyn, Darryl F. Zanuck and Alexander Korda went through UA's revolving doors.

In 1941, David O. Selznick, in a significant agreement, acquired one-third ownership of UA against the promise of delivering ten pictures during the next 20 years. His connection with UA was never considered stable. Later he said he had saved UA from bankruptcy.

The rocky partnership lasted for five years. In 1946, Miss Pickford and Mr. Chaplin accused him of using a \$1,000,000 loan to develop properties to be sold later as packages to other companies. Such deals, they claimed, showed no profit for UA which had advanced the money. There were heated arguments and Mr. Selznick decided to part company with the UA co-owners. Asked whether he had been pushed out, he commented: "Pushed, hell, I jumped!"

In 1947, Mr. Selznick made his peace, selling out his UA interest for \$2,000,000. Gradwell Sears became UA president. Earlier, Mr. Selznick had announced the forma-

tion of Selznick Releasing Organization and his plans to release "Duel in the Sun."

From that time to last week's change in management there were constant efforts on the part of the Chaplin-Pickford group to pull out of United Artists. At one point the partners took options on each other's stock—they each held 4,000 shares—with the announced aim of disposing of it within a certain time limit.

Just before Mr. McNutt let the industry's best-guarded secret out of the bag last week, it was believed that the UA board was still considering the proposals of Harry Popkin and Joseph Justman to take over the company. Sam Katz also was working on a possible deal when the curtain fell and another management stepped in.

## Area Chairmen to be Picked For COMPO Activities

"In each local area a committee representing each of the organizations belonging to COMPO shall select a COMPO area chairman who will coordinate and channel all matters pertaining to COMPO to the member organizations in that area." This was the text of a resolution passed last week at a meeting in New York by the COMPO Committee on Organization. Harry Brandt was chairman. Ned E. Depinet, president, reviewed the work done by the other committees.

## Cole Raps High Terms

Charging that film companies are taking advantage of competitive situations and the bidding system to "still further hike film prices and terms," H. A. Cole of Dallas last week called for a meeting of the Allied Caravan and other Allied regional units at the Congress Hotel in Chicago July 26-27.

Mr. Cole's telegram pointed out that reports of "extortionate film rental demands, both flat and percentage," were being received from all over the country. With a steadily declining box office "the time has come when some considerate thought and drastic action is necessary," Mr. Cole's message read.

"From one territory we hear of demands for 37½ per cent film rental for subsequent run neighborhood houses where top demand heretofore on A product . . . has been not in excess of 35 per cent, which in itself is much too high. In other territories we hear of branch managers (not salesmen) refusing to consider the impossibility of percentage terms demanded, even though exhibitors offer to open their books, the branch manager stating that he is not interested in whether the exhibitor makes money or not."

Mr. Cole pointed out that the situation was made worse "by the large number of drive-in theatres, many of whom are new in the business and unfamiliar with the usual film prices and terms."

## Republic Sets Three Regional Meetings

The first of a series of Republic regional sales meetings will be held at the company's North Hollywood Studios July 24 and 25. Herbert J. Yates, president, will attend all sessions, which will be presided over by James R. Grainger, executive vice-president in charge of sales and distribution. Meetings in Chicago and New York will be held the early part of August. Edward L. Walton, assistant general sales manager, will attend the studio meetings, as will the following branch managers: Paul McElhinney, Seattle; Jack C. Partin, Portland; George Mitchell, San Francisco; Earl Collins, Los Angeles; Tom McMahon, Salt Lake City, and Gene Gerbase, Denver.

## "Broken Arrow" Premiere Held in Broken Arrow

Twentieth Century-Fox was to hold the world premiere of "Broken Arrow" Friday at Broken Arrow, Okla. The showing in that 3,000-population town is a direct result of the invitations from the citizens headed by Roy J. Turner, Governor, Sen. Elmer Thomas, Cal Tinney, commentator, and Chambers of Commerce from neighboring communities. Thursday was "Broken Arrow Day" proclaimed by the mayor and featuring an outdoor luncheon. The event was given extensive radio, television and newspaper coverage.





## PRODUCTION OF FOOTAGE WITH COLOR BY TECHNICOLOR PASSES TWO BILLION MARK

This footage would encircle the Earth  
**15 times.**

To run through a projector would require  
**42 years.**

Shown on the motion picture screen, it has  
provided inestimable pleasure to countless  
millions.

### TECHNICOLOR

IS THE TRADE MARK OF

## TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

# DRIVE-INS GAIN SINCE JUNE, ALMANAC STUDY SHOWS

Drive-in theatres in the U. S. and Canada totaled 2,216 on July 15, according to a nationwide survey by exchange areas made available to MOTION PICTURE HERALD. This marks an increase of 194 since the HERALD published its first analysis June 3.

The full detail, state-by-state and by location, will be published in the forthcoming edition of the International Motion Picture Almanac.

Latest tally by exchange cities follows:

BRANCHES	JULY 15 TOTAL	JUNE 3 TOTAL	INCREASE
Albany	38	37	1
Atlanta	207	195	12
Boston	83	79	4
Buffalo	30	29	1
Charlotte	254	241	13
Chicago	56	55	1
Cincinnati	101	97	4
Cleveland	79	75	4
Dallas	205	178	27
Denver	61	55	6
Des Moines	27	26	1
Detroit	49	40	9
Indianapolis	82	74	8
Kansas City	65	57	8
Los Angeles	67	65	2
Memphis	46	38	8
Milwaukee	20	18	2
Minneapolis	37	34	3
New Haven	12	10	2
New Orleans	66	57	9
New York	32	30	2
Oklahoma City	81	56	25
Omaha	17	17	0
Philadelphia	67	66	1
Pittsburgh	98	88	10
Portland	21	18	3
St. Louis	46	40	6
Salt Lake City	57	55	2
San Francisco	67	58	9
Seattle	23	20	3
Washington	80	72	8
<b>TOTAL</b>	<b>2174</b>	<b>1980</b>	<b>194</b>
Calgary	3	3	0
Montreal	..	..	..
St. John	..	..	..
Toronto	26	26	0
Vancouver	8	7	1
Winnipeg	5	4	1
<b>TOTAL</b>	<b>42</b>	<b>40</b>	<b>2</b>
<b>GRAND TOTAL</b>	<b>2216</b>	<b>2020</b>	<b>196</b>

## Truman Seeks \$89,000,000 For Information Program

President Truman last week asked Congress for an additional \$89,000,000 to carry on the State Department's overseas information program. Part of this amount was to go for film work, although it was not disclosed just how the expansion program would involve motion pictures. The \$89,000,000 was in addition to an original request of \$36,645,000 for the 1951 fiscal year.

## Start "Treasure Island" Premiere Engagements

RKO Radio held the American premiere of Walt Disney's first live-action Technicolor film "Treasure Island" in 38 key situations, spearheaded by nine eastern cities Wednesday. The opening was preceded by local showmanship campaigns coordinated by Terry Turner, director of exploitation, involving "Treasure Chest" contests. Other opening dates extended to August 10.

## Allied Unit Talks Buying

The problem of film buying on today's market provided the main topic at the third regional meeting of the year of the Allied Independent Theatre Owners of Wisconsin in Milwaukee last week.

Ben Marcus, president, stressed the importance of picking the right picture for the right days and at terms that an exhibitor could afford. He also alleged that the Milwaukee exchange area is earmarked as a "must" percentage territory by every distributor in New York; and that there is no such thing as a "must" percentage picture for small towns and subsequent exhibitors.

Mr. Marcus stated, however, that when a picture warranted it and has outstanding box office potentialities, it was absolutely entitled to percentage. Harry Perlewitz led a discussion on the subject of the new clearance setup which some of the film companies are trying to institute in the city of Milwaukee. He said he understood that Warners was trying to move the clearance up on all the subsequent runs and also on the de luxe runs, from 28 to 21 days. Also, RKO is sending out a questionnaire to all exhibitors asking if they were satisfied with their clearance and calling for suggestions.

A resolution passed by the meeting called on all distributors to make all availabilities for the Milwaukee subsequent runs dependent on the closing dates of the downtown first run engagement instead of prior subsequent runs.

## Premiere of "Furies" Is Held at Tucson

The world premiere of Hal Wallis' "The Furies," released by Paramount, was scheduled for Friday at the Paramount theatre in Tucson, Ariz., following a promotion campaign involving neighboring communities, personal appearance of stars, coverage by the press and radio, etc. A western-style parade through the center of the city was also to be held.

## Withdraw Libel Action Against National Screen

A libel action against National Screen Service Corp. and Herman Robbins, begun by Mitchell Pantzer in the Federal Court in New York, May, 1949, for \$500,000 damages, was discontinued with prejudice last week by the plaintiff and an order signed July 13, 1950 in the Federal Court to that effect. Louis Nizer, of Phillips, Nizer, Benjamin & Krim, counsel for National Screen, said the action was withdrawn unconditionally and without settlement of any kind whatsoever, and after Mitchell Pantzer, who had been undergoing examination in a deposition taken by National Screen in the proceeding, had failed to return for continued questioning and was in default. Instead of arranging to open his default and appearing for continued examination, the plaintiff withdrew his action with prejudice.

# CONFIDENCE SETS PACE FOR WARNER FUTURE

## Executives Tell Meeting Company Will Continue to Serve with Product

Confidence in the future and optimism in forthcoming film product despite changing national and international conditions was expressed by Harry M. Warner, president, and Major Albert Warner, vice-president, at the close of the Warner executive sales meeting at the Hotel Ambassador in Los Angeles last weekend. Personnel from the exchanges attended.

The convention had opened the previous Thursday morning under the chairmanship of Ben Kalmenson, vice-president in charge of distribution, and sales plans for current and forthcoming pictures were outlined to the delegates.

## Chides Those Disturbed Over Video Medium

Highlighting last Saturday's final session was a joint statement from the two Warner brothers praising the efficient operation of the studio and the calibre of the new product which has been made under the supervision of Jack L. Warner. They also chided those who are "obsessed with fears and worries" over television "or any other medium."

"We have no obsession that television or any other medium is going to swerve us off the path of continuing to make the finest pictures possible at a profit to the corporation and to the people who have a right to expect to make a profit exhibiting our product," the statement said.

Reflecting marked confidence in the company's future in production and distribution, the joint statement made no mention of the firm's future in exhibition. Negotiations have been pending for months with the Government with a view to arriving at a solution to the Federal Court order to divest its theatre holdings.

## Kalmenson Cites Readiness To Face New Conditions

Following the Warners' statement Mr. Kalmenson told the assembled executives that "no one can be so reckless as to attempt to draw a picture of 'what-is-to-be' in the world of tomorrow. But there has never been any period in the history of Warner Brothers when the domestic market has been so carefully analyzed and the productions so well aligned. We confidently face any changing conditions that may possibly confront us."

Mr. Kalmenson called for new conceptions in theatre operations and said that the "further we move from accepted formulas the closer we are to success." In line with this the company is formulating a producing and merchandising policy "that more than



AT THE Warner convention, from left to right: Bernard Goodman, Fred Greenberg, Hall Walsh, Dinty Moore, Norman Ayers, Robert Smeltzer, Henry Herbel, Wolfe Cohen, Howard Levinson, Norman Moray, Ben Kalmenson, Jack L. Warner, Harry M. Warner, Major Albert Warner, Samuel Schneider, Mort Blumenstock, Jules Lapidus, Roy Haines, Haskell Masters, Jack Kirby, Ollie Williamson, Doak Roberts, R. A. McGuire, Mike Dolid.



Major Albert Warner, Samuel Schneider and Mort Blumenstock. Ben Kalmenson and Jack L. Warner.



ever guarantees profit, not only to the company but to the people with whom we do business," he said.

Following the closing of the "See for Yourself" sales meeting, Mr. Kalmenson scheduled a series of regional meetings to convey details of the Los Angeles gathering to the men in the field with division sales managers and district managers leading the discussions.

Following the meeting the company announced that it would release 45 short subjects during the 1950-51 season beginning September 1, exclusive of cartoons. They are: eight two-reel Technicolor subjects; 10 Sports Parade films; six two-reel black and white featurettes; nine Vitaphone Novelties; six Joe McDoakes comedies, and six Hits of the Twenties subjects.

## Congressmen Praises Warners' "Fifty Years"

Representative Earl Chudnoff of Pennsylvania last week inserted a tribute to Warner Bros.' "Fifty Years Before Your Eyes" into the *Congressional Record*. The statement called the attention of the House to the picture which Mr. Chudnoff called "one of the finest contributions to Americanism that has ever been seen on the screen. It tells the story of how our nation, in the past half century, has become the leader of the world. It recalls the glorious events and great men of this country and it inspires a profound respect for the principles of freedom and equal opportunity on which our democracy is based." He congratulated Harry, Jack and Albert Warner.



# CARS TO COSMETICS, SHOES TO SILVER, IT'S "BLACK ROSE" TIME

A COMPLETE FASHION SHOW revolving around a single motion picture, Twentieth Century-Fox's "The Black Rose" was New York's most talked about event last week. Sponsored by the company and leading fashion houses and creators of fashion accessories, it drew more than 500 persons from the fashion world, advertising, news, fan and trade publications and was photographed by Fox Movietone. In fact, it was held on Sound Stage One of the newreel studio. More than 30 national firms exhibited, from gowns and jewelry to a motor car, their products inspired by that sultry color, Black Rose.



**EXHIBITORS, above:** Loew vice-presidents Oscar Doob and Joseph Vogel, and circuit owner Harry Brandt.



**RKO CIRCUIT'S** chief executive, Sol Schwartz, right.

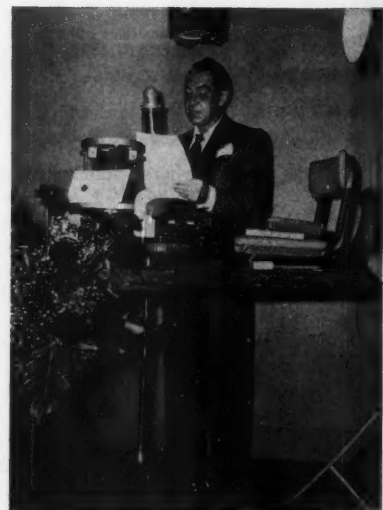


**FASHION SHOW, above:** the models, as they paraded in "Black Rose" creations.



**GREETINGS, right,** as Joseph Selder, circuit owner, meets 20th-Fox promotion vice-president, Charles Einfeld, right.

ONE OF THE FEATURES was a Hudson automobile, finished in the Black Rose motif, and the object, as much as the models, of admiring eyes.



**CHARLES LE MAIRE, right,** 20th-Fox director of wardrobe, introduced the fashion creations.

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MOTO

# The National Spotlight

## ALBANY

Exhibitors and other trade people from the area, as well as home office executives, attended the housewarming of Twentieth Century-Fox's remodeled exchange. Frank W. Mulderry, who owns the 20th-Fox and Columbia buildings, directed the renovations. Those present included: George Lynch and Lou Goldstein, Schine Circuit, Gloversville; Donald Schine, Darnell Theatre Corp., Buffalo; Robert Johnson, Smalley Theatres, Cooperstown; Max Friedman and Larry Lapidus, Warner Theatres; Joseph Saperstein and Leo Rosen, Fabian Theatres; Harry and Bob Lamont, Lamont Theatres, Albany; Leonard L. Rosenthal and Mrs. Mary Flynn, Upstate Theatres, Inc., Albany; Sidney Dwore, Isadore Berinstein, Alex Weiss and Dick Murphy, Schenectady; Charles Gordon, George Smith, Harold Carkey and Morris Slotnick, Utica; George Thornton, Saugerties and Tannersville; Sam David, Phoenixia; Robert Baranoff, Little Falls; Vivian Sweet, Salem; Joseph Agresta, Ft. Covington, Massena and Watertown; Julius Perlmutter, Watervliet and Lake George; Sylvan Leff, Utica; Mr. and Mrs. G. E. Hartley, Edmeston; Mrs. Margaret Buckley, Bennington, Vt.; Walter Wertime, Sr., and Mrs. Mary Flanagan, Chestertown; Henry Tobias, Totem Lodge, Burden Lake.

## ATLANTA

Trade in downtown and drive-in theatres is about average with the following playing: Art, "Double Life"; Fox, "The Flame and the Arrow"; Loew's Grand, "Winchester '73"; Paramount, "Night and the City"; Rhodes, "The Asphalt Jungle"; Rialto, "The White Tower"; Roxy, "Colt '45," second week; Tower, "Flame of the Barbary Coast" and "Ghost Catchers." . . . Visiting and booking on film row were Ed Duncan and Clyde Sampler, Duncan theatres in Georgia; Sidney Liard and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; P. L. Taylor and A. L. Bishop, Bishop's circuit; J. H. Thompson, Martin and Thompson Theatres; W. Welch, Strand, Dallas, Ga.; John Thompson, Family Outdoor, Gainesville, Ga.; David Cheatman, Drive-in, Pulaski, Tenn., and Hugh Martin, of Martin Theatres in Florida. . . . The Martin circuit has announced the opening of their new 360-car Melody in Thomson, Ga.

## BALTIMORE

With only five new pictures being offered at the first runs, indications are that patronage is coming back with growing strength. New features include: "Winchester '73," at Keith's; "Where the Sidewalk Ends," at the New theatre; "My Friend Irma Goes West," at the Stanley; "Belle of Old Mexico," with "Treasure of Monte Cristo," both first runs, at the Times and Roslyn. Two holdovers were "Father of the Bride," at the Century, and "The White Tower," at

the Town. "Kind Hearts and Coronets" held for third week at the Little. The Mayfair had the reissue "The Avengers," while the World ran two other reissues: "Madame Butterfly," with "The Life of Verdi." . . . I. K. Makover advertised for his Edmondson Village theatre in the western Baltimore suburb the first Baltimore showing of "My Brother Jonathan," at "our usual popular prices." . . . J. L. Schanberger, Keith's, had model Bettie Hudgins dressed in cowgirl costume, sell silver dollars for 73 cents outside the theatre from a pouch marked "Winchester '73," now at Keith's.

## BOSTON

Hot weather pulling the crowds outdoors with a resultant negative effect on the box office. "Panic in the Streets" was slightly above average. "Father of the Bride," in its second week at Loew's State and Orpheum, is not hitting as expected, but a third week is set. . . . The large television set installed on a trial basis at the Center theatre did not draw the crowds, and has been removed from the upstairs lobby. . . . The town of Swampscott on the North Shore will have its first theatre when Atlantic Shore

Properties opens a modern 1,000-seat house on Fisherman's Beach. . . . Joseph Bresnahan has been named manager of the Strand, Haverhill, coming over from the Strand, Amesbury. He is being replaced at the latter spot by Paul Wenzel. . . . Lloyd Bridgman has sold his interest in the Gem, Lyndonville, Vt., to Mrs. Anne Drew. . . . George Kraska, managing director of the Beacon Hill, Boston, well known promoter of foreign films here, suffered a heart attack and is resting at the Beth Israel Hospital. . . . George Neagle, owner of the Met theatre, Lisbon Falls, Me., is at home under doctor's care.

## BUFFALO

Jim Fater, who has been covering Central New York for the Columbia exchange, has been named manager of the local office, succeeding Phil Fox, who takes over the Cincinnati exchange. . . . There was a crowd of exhibitors and distributors as well as city and county officials at the big Variety Club family picnic. . . . Charles B. Taylor has been appointed to handle motion picture publicity for the 1950 Community Chest campaign. . . . Jerry Colonna and the Three Suns are heading the stage show at the Buffalo and business is tops. . . . Bill Rosenow, Screen Guild, reports good results with "Rocketship XM," at the Paramount. . . . An innovation in the form of community theatre stage entertainment has been inaugurated in Basil's Victoria and Genesee, featuring neighborhood talent. . . . George H. Mackenna, manager of the Lafayette, was chairman of the committee staging the Ad Club meeting which was addressed by John Chapman, drama editor, N. Y. *Daily News*. At the speakers' table were these local theatre representatives: V. Spencer Balser, Basil J. Basil, Theo J. Basil, Charles B. Taylor, Richard T. Kemper, George J. Gammel, Dewey Michaels, Vincent R. McFaul, John R. Kois, Elmer C. Winegar, Ray S. Kneeland, Walter J. Gluck.

## CINCINNATI

The 3,300-seat RKO Albee is playing one of its occasional stage shows, headlined by the Nat King Cole Trio. Screen attraction: "The Great Rupert." Other current attractions include: "Rogues of Sherwood Forest," RKO Palace; "Where the Sidewalk Ends," Capitol; "Winchester '73," Keith's; "My Friend Irma," second moverover week, RKO Lyric; "Annie Get Your Gun," third week, RKO Grand, and "Cariboo Trail," second moverover week at the Shubert. . . . Victor Mature, star of Twentieth Century-Fox's "Stella"; Marian Marshall, who appeared in "I Was a Male War Bride," and five starlets making personal appearances with "Stella" at the Capitol theatre, concurrently with the world premiere at Louisville, Ky. William Danziger, who many years

(Continued on following page)

## WHEN AND WHERE

**August 7:** Executive board meeting of the International Alliance of Theatrical and State Employees at the Hotel Statler, Detroit.

**August 10-13:** IATSE district representatives' meeting at the Hotel Statler, Detroit.

**August 14-18:** IATSE's 40th biennial convention, Masonic Temple, Detroit.

**August 30-31:** West Virginia Theatre Managers Association convention at the Greenbrier Hotel, White Sulphur Springs, Va.

**September 19-20:** Independent Theatre Owners of Ohio annual convention at the Plaza Hotel in Cincinnati.

**September 25-26:** Allied Theatres of Michigan annual convention at the Book-Cadillac Hotel, Detroit.

**September 26-27:** Kansas-Missouri Theatre Association annual convention at the Hotel President, Kansas City.

**October 2-4:** Allied States Association national convention in Pittsburgh.

**October 8-11:** Meeting and trade show of TESMA in Chicago.

**October 18-19:** Annual convention of the Kentucky Association of Theatre Owners at the Brown Hotel in Louisville.

**October 30-November 2:** Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.



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ago was in charge of advertising and publicity for the local RKO division office, is handling the "Stella" campaigns for 20th-Fox. . . . Ray Russo has resigned as Columbia booker to join the local office of Cooperative Theatres, managed by William Barach. . . . The suburban Mariemont theatre, recently acquired with several other houses by William Onie, until recently Lippert manager here, has reopened after being closed for several weeks for remodeling. Other houses in the chain will also be renovated.

## CLEVELAND

Sidney Cooper, United Artist branch manager, is vacationing at Long Beach, N. J. . . . The Strand theatre, Bellefontaine, former Schine house, renamed the Belle, has been acquired by the Miami Valley Enterprises and upon completion of a \$45,000 remodeling program, is scheduled to reopen August 11, with Ellsworth H. Pond, secretary-treasurer of the company, as manager. . . . Edward Bleier, former owner of the Sun theatre, now in Los Angeles, was here on a short visit. . . . Theatre owners report a decided upswing and attribute this in some degree to the local movies are better than ever campaign. . . . Burt Lancaster was to be here Tuesday for personal appearances. . . . Forest Fourman is new owner of the Carlisle theatre, New Carlisle, O. . . . E. J. Stutz, Robert Snyder and Jerry Lamm, all of Realart Pictures, were to attend the New York opening of "All Quiet on the Western Front." . . . Gerald Kerner resigned as Columbia booker to be salesman for Lippert Productions. . . . Herbert Ochs, drive-in circuit owner, will go to Timmins, Ontario, Canada, for the July 28 opening of his new Timmins drive-in.

## COLUMBUS

Sustained hot weather cut boxoffice grosses, but "Duchess of Idaho," launched with a county-wide bathing beauty contest, with finals on Loew's Ohio stage, helped the Ohio to a good nine-day run. "Father of the Bride" continued for nine days at Loew's Broad in a second week, following a week at the Ohio. . . . "The White Tower" had a fair week at the Palace and the Grand had "Caged." . . . New Linden drive-in opened July 14, making nine open-air theatres currently operating in Central Ohio. . . . Norman V. Armstrong, Upper Sandusky, O., clothier, announced plans for construction of a new theatre, the Linway, half-mile east of Upper Sandusky. His plans include a snack bar. The house is expected to open in the fall. . . . Virginia Ruth Senn, registration clerk, Galion theatre, Galion, O., has married John Mahoney. . . . Growing agitation by Ohio counties and townships for the right to tax amusements is reported. Increasing number of drive-ins and theatres located outside municipal boundaries is reported to be the chief reason for the move.

## DENVER

Harry Huffman, former city manager for Fox Intermountain Theatres, is president of the "International Aviation and Vacation Exposition" to be held in Denver next year. . . . Tillie Chalk, Paramount office manager, to Washington, D. C., on vacation. . . . Barney Rose, Universal district manager, in

town. . . . William Robinson, Universal booker, to Wichita, Kan., on vacation. . . . I. E. Chadwick, president, IMPPA, guest of honor at luncheon given by C. J. Duer, Monogram manager, and Tom Bailey, Lippert franchise owner. Chadwick gave his 18th talk in cross-country tour.

## DES MOINES

The Iowa-Nebraska premiere of "Louisa" is set for August 17 at the Des Moines theatre here. Busy with preparations for the event is Lou Levy. Ronald Reagan, a former Des Moines radio announcer and star of the picture, will be here for the premiere. Fred Weimer, National Screen sales representative, has moved his family here from Salt Lake City. . . . Lippert Pictures executives are planning the opening of "Rocket Ship X-M," which will start at the Paramount theatre August 3. . . . An unusual idea is being employed in the construction of the Galva theatre, Galva. The building is being constructed as a community venture and anyone wishing to help in the actual labor will receive theatre stock as payment for the work. This will conserve the limited amount of cash the building committee has on hand and will enable those who wish to become partners in the project to do so. . . . I. E. Chadwick, president of the Independent Motion Picture Producers, Hollywood, was guest speaker at a luncheon given by Julian King, manager of Lippert Pictures, and George Taif, Monogram branch manager. . . . J. R. Vannatta, assistant manager of the Co-Ed and Rex theatres, Fairfield, will manage the Rialto and Valley houses at Missouri Valley. He replaces the late M. B. Warrick.

## DETROIT

Fans are enjoying a variety of films to suit every entertainment taste after two weeks of a diet of Westerns. Business is generally good. "Annie Get Your Gun" is in its third smash week at the Adams. The United Artists isn't doing too well on "Peggy" and "One Way Street." A model rocketship is being towed around town advertising "Rocketship X-M," which is playing at the Downtown. A double bill at the Madison offers "Flame of Barbary Coast" and "Lady for a Night," two re-releases. . . . Fox is showing "Night and the City" with "On the Isle of Samoa" as its companion film. "Winchester '73" is at the Palms. Michigan is doing fine with "My Friend Irma Goes West" and "Trial Without Jury." . . . Johnny Mack Brown, Carmen Miranda and Betty Hutton will headline the show at the Michigan State Fair in September. . . . Mrs. Ruth Dietz, wife of Charles Dietz of MGM here, is in Harper Hospital for treatment.

## HARTFORD

Downtown Hartford first run holdovers included Warners' "Bright Leaf" and MGM's "Father of the Bride." . . . Michael J. Daly, an independent theatre operator in the Hartford territory for many years, and more recently manager of Neil Hellman's Royal theatre, Albany, N. Y., has been named manager of the Center theatre, Hartford. He succeeds Leonard Greenberg, son of the theatre owner, Maurice Greenberg. . . . James F. McCarthy, manager of the Warner Strand theatre, Hartford, is at Long

Beach, L. I., N. Y., on a vacation. . . . Bill Powell, formerly manager of the Parkway drive-in theatre, Springfield, Mass., has joined the Phil Smith Theatres, Boston, as a midwest drive-in theatres district manager. . . . Ray McNamara, manager of the Allyn theatre, Hartford, has been at Taunton, Mass., on a vacation. . . . Joseph S. Boyle, manager, Loew's Poli theatre, Norwich, Conn., is vacationing in Syracuse, N. Y. . . . Hartford visitors: I. J. Hoffman, zone manager, and Cy O'Toole, zone chief engineer, Warner New England Theatres, New Haven; Harry Shaw, division manager; Lon Brown, advertising-publicity director, and Morris Mendelsohn, attorney, Loew's Poli-New England Theatres, Inc., New Haven; George E. Freeman, Loew's Poli theatre, Springfield, Mass.

## INDIANAPOLIS

Indianapolis Tent No. 10 of Variety voted to invite Variety International here for its annual winter meeting. . . . Trueman Rembusch plans to open his new drive-in at Columbus July 24. . . . The Associated Theatre Owners of Indiana report that 12 of Indiana's 13 congressional representatives have pledged to support total repeal of the 20 per cent amusement tax. . . . Tex Mendelsohn, former U-I branch manager here, has opened the United Film Booking Service at 846 Illinois Building. . . . Tom Huffman, formerly of Cayuga, has assumed operation of the long-shut Rex at Montezuma. . . . Jules Lapidus, eastern sales manager, and F. B. Moore, district manager, visited the Warner office here Thursday. . . . Abe Kaufman, who recently sold his Terre Haute interests, has taken over a house at Danville, Ill., and will move there.

## KANSAS CITY

Heavy rainstorm in central and eastern Kansas caused floods, stopping highway traffic on many routes, reducing attendance sharply in theatres. . . . The Paramount follows its double bill of "Return of the Frontiersman" and "This Side of the Law" with another double bill, "50 Years Before Your Eyes" and "The Great Jewel Robber." "Father of the Bride," plus "Customs Agent," is in its second week at Loew's Midland. "Rogues of Sherwood Forest" is coming there soon. "Tight Little Island" is in its fifth week at the Kimo. . . . RKO Missouri is promising special entertainment for its anniversary week beginning August 2; the current bill is single, "Bright Leaf." The Esquire has this week a double bill pairing "Tobacco Road" and "Grapes of Wrath." The Roxy, second run downtown, is showing "Caged" and "The Sheriff's Daughter," announced as the new title for "Ticket to Tomahawk." . . . Dickinson circuit announces plans for a new theatre at St. Joseph, Mo., 1,000 seats, to be called the Dickinson; construction to start in August, opening to be in six months.

## LOS ANGELES

An unusual variety of screen fare offered first run theatre-goers. First honors went to "The Jackie Robinson Story" at the Los Angeles and Chinese. Other openings were "Winchester '73" at the United Artists group; "The Great Jewel Robber," teamed at Warner Bros.' three houses with "Fifty

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Years Before Your Eyes." "If This Be Sin" at the Manchester and two Paramounts; "Rogues of Sherwood Forest" at the Pantages and Hillstreet; "The Happy Years" at Loew's State and the Egyptian. . . Drawing strong praise from audiences and leading the imported contingent was "Kind Hearts and Coronets" at the Vagabond and Laurel theatres. . . Following a termination of partnership, Joe Moritz continues to operate the Picfair and Cinema while James Nicholson has retained the Marcal theatre.

## LOUISVILLE

The Scoop featured "The Winslow Boy," while the Mary Anderson had "The Great Jewel Robber." The Strand showed "The Jackie Robinson Story" and "Zamba—Terror of the Jungle," while the Rialto offered "No Man of Her Own" and "The Great Rupert." Loew's featured a new bill in "Duchess of Idaho" and "Dave Crockett, Indian Scout." The Brown offered "Beau Geste" and "Lives of a Bengal Lancer," reissue. . . The new drive-in theatre under construction at Horse Cave, Ky., for L. D. Bale of Horse Cave, and Phil Thompson of Edmondton, Ky., has been named the Twin-City Drive-in theatre. . . The new Drive-in theatre at Salem, La., owned by H. L. Blankenbaker, is named the Shamrock. . . At the Switow Amusement Co.'s neighborhood Cozy theatre here, it was advertised for Saturday matinees only two children were to be admitted on each 15-cent ticket.

## MEMPHIS

Bids for a 1,400-seat new theatre will be taken August 15 by Poplar-Highland Plaza development in East Memphis, Webber Hall, president, a newsreel cameraman, announced. . . First run Memphis attendance has improved in recent weeks and is holding up well. Loew's Palace showed "The Skipper Surprised His Wife." Loew's State played "Winchester '73." Malco had a good week with "Comanche Territory." Warner showed "The Great Jewel Robber." Strand opened with "Rocketship X.M." . . . The 500-car drive-in being built on Highway 51, north of Memphis city limits by Amelia Ellis, Mason, will be opened to the public early in August. . . Henley Smith's new Skylark drive-in has opened at Clarksdale, Miss. . . Robert E. Lee has opened his new Skyline Drive-in at Blytheville, Ark. . . Arkansas National Guard theatre will be open July 16-30 at Little Rock.

## MIAMI

Francis Falkenburg, manager of the Alabama theatre in Birmingham, Ala., was a recent vacation visitor here. . . Gerald Evans, manager of the Capitol, reports a heartening response to the Tuesday and Wednesday shows which offer Spanish films. By request of the patrons, a Wednesday evening amateur Spanish talent show will be inaugurated soon. . . John F. Calio, assistant at the Flamingo, found continued box office patronage for "Red Shoes" which is entering the second year at that theatre. . . At the theatres: "Annie Get Your Gun," Embassy, Colony; "Winchester '73," Miami, Miracle, Lincoln; "My Friend Irma Goes West," Paramount, Beach; "The Lawless," a midnight offering at the Paramount, and "Spy Hunt," ditto at the Town. "Colt '45" was the screen fare for Olympia patrons,

# The National Spotlight

with stage offering Rose Marie and George O'Hanlon, and "The Happy Years" was at Florida and Sheridan.

## MILWAUKEE

J. T. McBride, branch manager of the Paramount office here, gave a special screening of "Sunset Boulevard" last week at which Gloria Swanson appeared in person. Rudy Koutnik, Palace theatre, who is now vacationing in New York, held a special screening for Miss Swanson at which he invited teenagers. . . "Annie Get Your Gun" rounded out its third week at the Towne theatre last week. At the Warner, "Winchester '73" pulled them in. Co-feature there was "Spy Hunt." At the Wisconsin "Duchess of Idaho" was featured. "Sundowners" and "Young Lovers" played at the Palace. At the Riverside "The Secret Fury" was featured with "The Golden 20's." At the Alhambra two re-releases by Film Classics played: "Sudan" and "Arabian Nights."

## NEW ORLEANS

Lew Langlois, Alamo theatre, New Roads, La., in booking. . . William Lighter, Jr., owner-operator of Southeastern Theatres, Inc. has purchased the Lobe theatre, Long Beach, Miss. . . Bob Roberts and daughter Rita are now booking the Masked Texan. They spent a few days on film row the early part of the week. . . William Prewitt, Jr., in on business from Temple, Texas, where he directs the activities of the American Desk and Chair Company. . . A. L. Royal, Meridian, Miss.; Charles Zerr, Star theatre, Bay St. Louis, Miss.; Roy Pfeiffer, Baton Rouge, La., and Dennison & Smith, Skyline Drive-in, Milton, Fla., exhibitors, were in the early part of the week. . . Raymond Gremillion of Southeastern Theatre Equipment Co. of Louisiana, Inc., on his return from the opening of Jack Davis' Drive-in near Houma, La., suffered minor injuries in a car accident.

## NEW YORK

Seven new pictures were slated for the first run theatres this week. "Death of a Dream," a documentary with Quentin Reynolds as narrator, was due at the Embassy; "711 Ocean Drive," the Columbia crime melodrama, at the Paramount; Stanley Kramer's "The Men," a United Artists release, at Radio City Music Hall; "Duchess of Idaho," the MGM musical, at the Capi-

tol; Universal's "Peggy" at the Palace; 20th-Fox' "Broken Arrow" at the Roxy, and "So Young, So Bad," at the Criterion. . . "Broken Arrow" was to premiere Thursday night with the theatre open to the general public. . . Astor theatre has closed for remodeling after concluding an extended engagement of "The Lawless." The theatre is scheduled to reopen early in August. . . Raymond Paige has been appointed musical director of the Radio City Music Hall, succeeding Alexander Smallens.

## OKLAHOMA CITY

New openings included: "Sierra" at the Warner; "Cariboo Trail" at the Criterion; "Father of the Bride" at the Midwest; "Conspirators" at the Sooner; and "The Torch" at the State. . . Barton's theatres are featuring Cash Night, at the Knob Hill, Skytrain, Del City and Redskin theatres, every week. . . Twenty-eight boys from the Taylor Home for Boys were entertained by the Capitol theatre. . . The Home theatre is featuring a gun display in the lobby, during the showing of "Colt '45." . . The Redskin theatre was robbed of approximately \$1,700. Lewis Barton is the owner of the theatre. . . Two student nurses at St. Anthony Hospital received scholarships from Cooper Foundation theatres.

## OMAHA

"Father of the Bride" grossed nearly \$16,000 at the Paramount. . . End of the Ak-Sar-Ben horse racing season generally helped business. . . Bernard Dugeon is overseeing both the West Dodge Drive-in and Tri-States new open-air house outside Council Bluffs, which opened July 14. . . Jim Sparks is back at Paramount again as a booker. . . Exhibition of "Winchester '73" is a cinch for Don Henry, Sutherland, Ia., exhibitor. He makes and converts guns as a hobby in his basement workshop. On exhibit in his lobby are 73's, 86's and other collectors items. . . Tri-States is cooperating with a city-wide campaign to register more persons to vote with trailers on its three screens here. . . Rains of up to 13 inches caused severe floods in Central Nebraska. Five lives were lost. A number of theatres were temporarily closed.

## PHILADELPHIA

Lou Colontuano, for many years with the Warner circuit and last managing the Keystone, will manage the new Merben when it is opened August 1 by Sam Shapiro and Melvin Fox. . . When William Goldman reopens the Grange next month, having taken the house over from the Warner circuit earlier in the year, it will be renamed the Esquire. . . Richard Luck, who had been manager of the Rajah and other houses in Reading, Pa., is the manager for the new Exeter Drive-in there just opened by the Emanuel-McNamee interests of Philadelphia, which also have the Reading Drive-in in the same territory. . . Ben Shindler, operating the Ace, Wilmington, Del., took over the Strand in that city and reopened the house. . . The Grand, Archibald, Pa., installed new lamps and rectifiers. . . Melvin Katz, former manager of the Hippodrome, Pottstown, Pa., goes to Long Branch, N. J., as city manager for the two Walter Reade houses there. . . Warner Bros. theatres announced the following managerial changes

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in the territory: In Philadelphia—Henry Eytinge from the Capitol to the Imperial 60th Street; Henry Clemens from the Imperial to the Manor to replace Wilbur Grant, who is out on an indefinite sick leave; and Herman Comer moves from the Princess to the Keystone, replacing Lou Colontuano, resigned. In Atlantic City, N. J.—Clifford Ganett moves from the Stanley to the Warner; Louis Martin from the Virginia to the Stanley, and Michaelangelo Ricci, assistant at the Stanley, becomes manager of the Virginia. . . . In Chester, Pa.—Vine Clanin, assistant at the State, becomes manager, succeeding Walter Leach, who transfers to the Rialto and Carlton, Pleasantville, N. J., to replace Fred Montgomery, resigned. . . . In Wilmington, Del.—G. Earl Smith succeeded Dick Kirsh as manager of the Queen, with Nicholas A. Caruso named assistant manager, while Leon Tabb is named assistant to Lew Black at the Warner.

**PITTSBURGH**

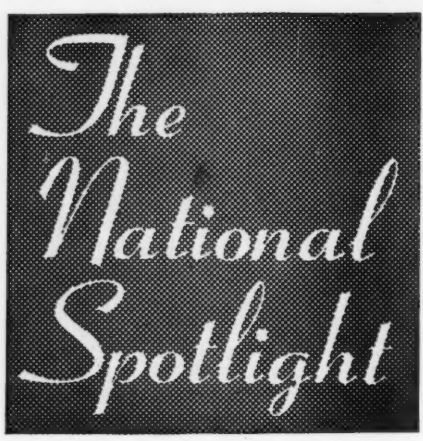
That good pictures will attract moviegoers was proved here during July. "Annie Get Your Gun" got in a five-week run at Loew's Penn and the Ritz, and "Father of the Bride," which followed the musical into Loew's house, stayed three weeks, a run that is rare in the Penn. . . . The third week's gross was so good that a scheduled sneak preview was called off. . . . Paul Williams, manager of Warners' Etna house, is honeymooning in Canada with his bride, the former Mary Lois Pitman. . . . "Peggy" fell apart in the J. P. Harris and was removed after five days in favor of "In a Lonely Place," which also failed to find favor with the reviewers. . . . The Stanley sneak-previewed "Union Station," which drew favorable comments from an extra large audience.

**PORTLAND**

"Rocketship X-M" opened at Portland's Paramount and, due to timely exploitation by Russ Brown, manager, scored heavily at box office in initial week. . . . Seattle's Liberty changing to all-night policy. . . . Phil Polsky, operating the Amphitheatre and Super 99 Drive-ins, moved in Seal Bros. circus in addition to screen fare. . . . "Father of the Bride" in 4th week at the Seattle Music Box. . . . The Palomar, Seattle, has reopened with Gene Neavitt, formerly stage manager, promoted to house manager. . . . Dick Newtin named assistant. . . . Sterling Theatres has announced Harry Stevens as the new manager at the Capitol, with Don Mappin as the assistant. . . . Ted O'Brien is manager of Granada, and Leo Walsch of the Beacon. . . . Mrs. Gene Chester has been named relief manager for other Sterling houses. . . . Mr. and Mrs. Joe Durant celebrating their 44th anniversary. . . . James O'Connell, city manager, Spokane's Evergreen, to Seattle for conference.

**SAN ANTONIO**

Benito Silvas is remodeling and enlarging his Mexico theatre at Carrizo Springs. . . . July 10 to 16 was proclaimed "Agustin Lara Week" to tie in with the showing of "Coqueta" at the Alameda Teatro. . . . "Rocket Ship X-M" goes into the Empire July 29 for a first run here. . . . George M. Watson, Interstate city manager, returned from a vacation in Mineral Wells, Texas. . . . To plug the opening of "Winchester



'73" at the Majestic, manager Lynn Krueger sold 100 silver dollars for 73 cents each in front of his theatre. . . . Visiting in San Antonio recently were H. V. Kinchen, Avon theatre, Poteet; M. P. Pena, Tropical theatre, Premont; Joseph Carabaz, Carabaza Film Exchange, Laredo, and John T. Floore, Helotes, Texas.

**SAN FRANCISCO**

Three new openings on Market Street are Paramount with double bill consisting of "Return of the Frontiersman" and "This Side of the Law," United Artists, "Johnny One-Eye," and the Fox with "Rock Island Trail." . . . Fox West Coast plans to reopen the Sequoia at Redwood City July 25 after remodeling. . . . Edward Albin, partner, Crest theatre in Daly City, has taken on additional duties as inside salesman for National Theatre Supply Co. here. . . . The Civic Auditorium gets the Horace Heidt Youth Opportunity Show July 30, for benefit of the *Call-Bulletin* Welfare Fund for Children. . . . The Orpheum theatre played host to *Call-Bulletin* newspaperboys (800) last week with a special advanced showing of "Wincheser '73." Cliff Brown, Universal publicist, extended the bid. The film opened last Saturday at the Orpheum and Esquire theatres. . . . At the annual meeting of the California Theatres Association, the following were elected to the board: Abe Blumenfeld, Roy Cooper, Lee Dibble, Harry Franklin, L. S. Hamm, Graham Kislisbury, Spencer Leve, George Nasser, Carol Nathan, Boyd Sparrow, Verne Taylor, Jerry Zigmond.

**ST. LOUIS**

Five outlying theatres were to start a first run policy Tuesday. They are the Empress, Ritz, Varsity, Norside and Esquire. They will exhibit for the first time in St. Louis two new films, "D.O.A." and "A Kiss for Corliss." . . . Programs at the first run theatres for the week included: "Duchess of Idaho" and "Father Makes Good" at Loew's State; "Father of the Bride" at Loew's Orpheum, on moveover from Loew's State; "Winchester '73" and "Panther Island" at the Fox; "My Friend Irma Goes West" and "Humphrey Takes a Chance" at the Missouri, on moveover from the St. Louis.

**TORONTO**

Half of the Toronto front-line theatres had holdover programs. One of the seven extended engagements was that of "Kind

Hearts and Coronets," which was doing its fifth week at the Hyland theatre. "Father of the Bride" was in its third week at the downtown Loew theatre. Also held over were a pair of British re-issues, "The Show Goes On" and "I See Ice," at two Famous Players' theatres, the Eglinton and Victoria; "My Friend Irma Goes West" at Shea's, and "Love Happy" at the University and Nortown theatres. The summer film festival continued at the arty International Cinema with double bills of former favorites, a typical pair being "Wings of the Morning" and "Time of Your Life." "Rocketship X-M" being held for a third week at the Towne Cinema. Three Odeon units combined for the playing of "The Woman on Pier 13." The foreign-language King theatre had one week of "The Young Eagle." . . . In his annual report for the year ending May 31, O. J. Silverthorne, chairman of the Ontario Censor Board, issued a call for a conference of Canadian and U. S. censors at Toronto in the fall to take measures for the censoring of television films.

**VANCOUVER**

"Father of the Bride" at the Capitol looks best in the downtown theatre, and it's far from big; a return engagement of "Fantasia" at Studio. Other first runs are "Celt .45," Orpheum; "Night in the City," Strand; "Stage Fright," Dominion; "Good Humor Man," Bogue; "Rocketship X-M," Plaza. . . . The worst epidemic of mosquitos to swarm over Chilliwack district in many years stopped all outdoor activities and closed the new drive-in theatre recently opened. . . . Paul MacEwan, from the Alma theatre, is the new assistant manager at the Strand, replacing Gordon Harris, resigned. . . . Walter Hopp was in charge of the Orpheum while Ivan Ackery was on vacation. . . . Judy Wallace took over the Odeon-Plaza when Al Jenkins, manager, took his holiday. . . . Drive-in theatres in the province are objecting to the projectionists' union who are demanding that the outdoor spots pay boothmen for a 30-hour week. Exhibitors claim this is unfair because on daylight saving time theatres only operate around 18 hours weekly.

**WASHINGTON**

New openings included "In a Lonely Place" at the Warner; "Sierra" at the Capitol; "The Woman of Dolwyn" at the Playhouse; "Kind Hearts and Coronets" at the Trans-Lux; "Escape Into Dreams" at the Dupont; "Wizard of Oz" and "Unfinished Dance" at the Little. Holdovers included: "Father of the Bride" at the Palace; "Annie Get Your Gun" for a 5th downtown week at the Columbia; "White Tower" at RKO Keith's; "Gigi" at the Plaza. Carryover for the week was "Bright Leaf" at the Metropolitan. . . . The Motion Picture Association had a private screening of "Kind Hearts and Coronets" for prominent members of the British Embassy. . . . The Prince Georges County Commissioners withdrew approval of a permit to operate a drive-in theatre, after nearly 100 nearby residents protested. . . . The drive-in theatre was planned on a 25-acre tract along Lanham-Severn Road near Glendale, and was to be operated by Joseph A. Gant. . . . Frank M. Boucher, general manager of K-B Theatres, took over a vacationing Washington *Daily News* columnist's post to write a laudatory column about Fred S. Kogod, president of K-B Theatres.



# The Hollywood Scene

## Hollywood Eying Young Jack Warner's First

by WILLIAM R. WEAVER  
Hollywood Editor

The producer of "The Gun" is a young man on the spot. It's his first picture, and it had better be good. For if it isn't, an observant industry is in for witnessing an upsetting of the laws of heredity, the rules of environment and the plain principles of common sense. Every parent who owns a theatre, or a son, owes it to himself, it and him to look "The Gun" squarely in the muzzle and draw whatever conclusions present themselves.

The producer of "The Gun" is Jack M. Warner, son of Jack L., nephew of Harry, Albert and the late Sam. A boy can't grow up among all those Warners without acquiring along with his rompers, his knickers and his first suit of long pants a saturation intimacy with the inside and outside of the motion picture in all its phases. This particular boy, unlike the sons of some other industry founders, knew from the moment he knew anything that he would become a producer when he grew up.

### Worked in Various Industry Departments

Likewise, he knew he would have to be a good producer, and that if he failed his failure would represent the crash of far more hopes than his own, so he took his time in getting ready. He spent two years in the parental company's home office and exchange centers, learning distribution the practical way. He spent two more in the company's theatre department, learning exhibition the box office way in the circuit's

far flung theatres. He spent two years in the short subjects production department of the Warner studio, and the Army gave him three additional years of similar experience ranging from the making of training films on Long Island to the filming of the D-Day operation.

At the ripe young age of 34 this serious, confident, seasoned son of the House of Warner has completed his first picture. He produced it independently, and it is to be released by Twentieth Century-Fox. He explains, "I felt I'd be given too many breaks if I made it for Warners, and I had to find out whether I can stand alone."

Concerning the picture, and pictures, he says, "I don't think it's the greatest picture ever made. That isn't what I tried to make. I think our business is around to where we need a steady supply of good, solid, enjoyable pictures, made and sold at a cost that can yield everybody a profit under present box office conditions. I've got what I think is a good story, I've got Jane Wyman, Lee J. Cobb and John Dall in principal roles, and Felix Feist directed. If it makes everybody concerned, including me, an honest dollar, I'll be satisfied." A great many producers with a lot less qualification for doing so have had a great deal more to say about a lot less.

### Twelve Pictures Are Started in Week

Twelve pictures were started during the week.

Robert Welch started "The Lemon Drop Kid," starring No. 1 star Bob Hope, for

Paramount, with Sidney Lanfield directing.

Paramount's Billy Wilder started producing and directing "Ace in the Hole," with Kirk Douglas and Jan Sterling.

Arthur Freed rolled "Royal Wedding," MGM, with Stanley Donen directing Peter Lawford and Sarah Churchill.

Stanley Kramer launched "Cyrano de Bergerac" with Michael Gordon directing Jose Ferrer, Mala Powers and others.

Aubrey Schenck went to work on "Under Cover Girl" for U-I, with Joseph Pevney directing Alexis Smith and Scott Brady.

U-I's Howard Welsch turned cameras on "Illegal Bride," with Ginger Rogers and Jack Carson, directed by Richard Whorf.

Columbia started "Flying Missile," with Glenn Ford and Viveca Lindfors, produced by Henry Levin and directed by Jerry Bresler.

"Revenue Agent," Columbia, is produced by Sam Katzman and directed by Lew Landers, with Onslow Stevens, Jean Willes and others.

Columbia's Colbert Clark started "Prairie Roundup," a Charles Starrett-Smiley Burnette number directed by Fred Sears.

"Mother of a Champion," produced by Collier Young and directed by Ida Lupino, for RKO Radio release, has Claire Trevor and Robert Clarke in top roles.

"Double Deal," RKO, has James T. Vaughn as producer, Abby Berlin director, with Richard Denning and Marie Windsor in the cast.

"Saddle Legion" is a Tim Holt Western for RKO, Herman Schlom producing, Lesley Selander directing.

### Jennifer Jones in "Carrie"

Jennifer Jones will co-star with Sir Laurence Olivier in William Wyler's production of "Carrie Ames" for Paramount. Miss Jones will take the title part in the screen adaptation of Theodore Dreiser's "Sister Carrie." Sir Laurence is due in New York early in August.

## THIS WEEK IN PRODUCTION:

### STARTED

#### COLUMBIA

Flying Missile  
Prairie Roundup  
Revenue Agent

#### MGM

Royal Wedding

#### PARAMOUNT

Lemon Drop Kid  
Ace in the Hole

#### RKO RADIO

Mother of a Champion  
Saddle Legion  
Double Deal

#### UNITED ARTISTS

Cyrano de Bergerac  
(Stanley Kramer Prod.)

#### UNIVERSAL-INTERNATIONAL

Under Cover Girl  
Illegal Bride  
(Fidelity)

### COMPLETED

#### MGM

Pagan Love Song  
Shep of the Painted Hills  
Vengeance Valley

#### UNIVERSAL-INTERNATIONAL

Katie  
Tomahawk

### SHOOTING

#### COLUMBIA

The Hero  
Born Yesterday  
The Valentino Story

#### MGM

Magnificent Yankee  
Mrs. O'Malley and Mr. Malone  
It's a Big Country

#### PARAMOUNT

Mr. & Mrs. Anonymous

#### REPUBLIC

Trail of Robin Hood  
Rio Bravo

#### 20TH CENTURY-FOX

Call Me Mister  
Half Angel (formerly called "Half Angel")

Halls of Montezuma  
For Heaven's Sake  
Fourteen Hours  
The Jackpot

UNIVERSAL-INTERNATIONAL  
Smuggler's Island

#### WARNER

Breakthrough  
Rocky Mountain  
The West Point Story





## MPEA Deal Allocates Films to Japs

A new film agreement with the Japanese Government, covering nine months in 1950 and 1951 and providing for the release in Japan of a minimum of 78 American programs of features and shorts, last week was approved by the board of the Motion Picture Export Association.

Under the terms of the deal, negotiated by Irving Maas, vice-president and general manager of the MPEA, for the nine member companies, the MPEA will be authorized to convert \$1,500,000 from accumulated yen earnings in Japan.

Talking to the press in New York Tuesday, Mr. Maas, who had just returned from an inspection trip to the Far East, said the remittance represented a 25 per cent increase over last year when conversion of \$1,600,000 was authorized for the entire 12 months. Mr. Maas also said the MPEA companies would release many more pictures than stipulated by the minimum, probably 150 to 160. This does not mean a proportionate rise in remittances, however.

Mr. Maas said he was "very proud" of the job done by MPEA in Japan where U. S. films now circulate among almost 1,000 houses and the MPEA newsreel is booked in 2,000 of the country's 2,300 theatres. He said the situation was ideal for the independents, like Samuel Goldwyn, Walt Disney and Sol Lesser, who have been licensed to distribute pictures in Japan.

Japan now has a quota, limiting annual imports to 270 pictures. Future releases by the various countries will be governed by the total of their imports into Japan in 1936, a time when practically only the U. S. bothered with the Japanese market. The MPEA companies now have some 2,400,000,000 yen, or the rough equivalent of \$6,000,000 at the official exchange rate, frozen in Japan.

In Korea, Mr. Maas said negotiations had gone satisfactorily prior to the invasion. Only about \$75,000 had been frozen there, he disclosed, and there was no import of new films pending a satisfactory settlement. Mr. Maas and his wife escaped on the last plane to leave beleaguered Seoul.

### Blumberg Cites Value of Use of Manpower

Continuing his visit with British exhibitors in provincial cities, Nate J. Blumberg, president of Universal, told theatre owners from Liverpool, Leeds and Manchester, assembled in the latter city, that proper use of manpower was important to the motion picture industry in competing with other media for the amusement pound. The speech was made last weekend, and followed a luncheon in London at which top executives of the J. Arthur Rank Organization lauded Mr. Blumberg for his contributions to Anglo-American film relations.

### RUSSIANS INTERESTED IN FOUR PICTURES

The Russians, having screened another dozen or so films during the recent visit to Moscow of Louis Kanturek, eastern European supervisor for the Motion Picture Export Association, have indicated their interest in an additional four American films, "The Sea Wolf," "The Yearling," "The Pearl" and "The Wizard of Oz." This brings the total of pictures selected by the Soviet authorities to 11, but MPEA would be able to supply only eight, since the rights have expired on the other three. The original deal, made by Eric Johnston, MPEA president, in Moscow in 1948, called for the acquisition by the Russians of 20 pictures at a flat \$1,000,000. Moscow now has asked for more pictures for screening purposes.

## Blame Quota For Losses

Britain's "unrealistic" 40 per cent quota was blamed by Sir Philip Warter, chairman of Associated British Pictures Corporation, in London last week for the fact that many of the company's theatres had to play film which lacked entertainment and lost money.

Sir Philip said that, until an adjustment had been made on the basis of taxation to make film production a reasonable commercial risk, he viewed production with anxiety even though his company was anxious to support the country's production effort. At the same time he observed that he found the new 30 per cent quota "realistic."

The ABPC executive's remarks were contained in the corporation's annual report. Warner Brothers have a 37½ per cent interest in the Associated British Circuit which comprises 450 theatres.

As reported earlier, ABPC's operations for the fiscal year ended June 30, 1950, showed a profit of \$1,522,141. Reports to date for the current year reveal earnings approximately the same as those for the corresponding period last year. Additional financial information shows the company to be in a sound position with total assets amounting to £21,763,184, included fixed assets of £19,155,484, and film production and other rights in the amount of £618,570.

### Schenck Post with 20th-Fox Approved by Government

The Government has approved Joseph M. Schenck's decision to relinquish his interest in the United Artists theatre circuit and to remain in an executive capacity with Twentieth Century-Fox. Mr. Schenck will trustee his theatre stock. It is understood that Mr. Schenck assured the Government that he would restrict his activities to the production program with 20th-Fox.

## Metro Plans 16 Releases In 5 Months

William F. Rodgers, vice-president and general sales manager for MGM, has revised the company's releasing schedule for the last five months of 1950, moving productions ahead so that MGM will release a total of 16 for the period. Six will be in Technicolor. There will be four musicals included in the six Technicolor releases, two scheduled for August playing time, "Three Little Words" and "Summer Stock." Additionally in August will be "A Lady Without Passport," starring Hedy Lamarr.

In September will be "A Life of Her Own," starring Lana Turner and Ray Milland, followed by "Devil's Doorway" and "Toast of New Orleans," Technicolor musical starring Kathryn Grayson and Mario Lanza.

For October, there will be three, "The Miniver Story," starring Greer Garson and Walter Pidgeon; "Right Cross" and "To Please a Lady," the latter starring Clark Gable and Barbara Stanwyck.

In November, "King Solomon's Mines" in Technicolor will be released after "The Violent Hour" and "Two Weeks With Love."

During December, four pictures, two in Technicolor, will be released, "Kim," in Technicolor and starring Errol Flynn; "Watch the Birdie"; "Cause for Alarm," and "Pagan Love Song," in Technicolor, starring Esther Williams and Howard Keel, Ricardo Montalban.

No specific release dates have been given to "Stars in My Crown," "Annie Get Your Gun" and "The Next Voice You Hear . . ." Each will continue to be handled on a special basis.

### Foreign Income of British Producers Up

The foreign income of British producers during the past year has been the largest ever, the annual report of the British Film Producers Association, released in London this week, shows.

Conditions in Denmark, Portugal, Greece and Yugoslavia have improved for British pictures, the Association said, but have deteriorated in Israel and Spain. Prospects in Poland and Hungary are discouraging.

In Japan, despite a small quota of 14 films, British pictures have done "exceedingly well," the report stated. Gross receipts in that country compare very well with those received for American pictures.

★ ★ ★ ★ WANTED ★ ★ ★ ★  
★ WINTER STOCK ★  
★ LOCATION ★  
★ WRITE, PHONE OR WIRE ★  
★ GUY PALMERTON ★  
★ PLAY HOUSE, WORCESTER, MASS. ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



## U. S. Presses Action in Griffith Case

The Department of Justice is pursuing its attempts to make Theatre Enterprises and the Video Independent Theatres subject to any ruling handed down in the Government's anti-trust suit against the Griffith interests. In a brief filed last weekend with the Oklahoma City District Court, the Justice Department replied to a brief filed last spring by Griffith. These two circuits were a consequence of the breakup of certain Griffith theatre concentrations.

It is not expected that any other documents will be filed in the case and an opinion from Judge Edgar S. Vaughn may be handed down at any time. The Supreme Court will undoubtedly again be brought into the case since both sides are almost certain to object to part or all of Judge Vaughn's decision.

Repeating some of the oral arguments heard earlier in the case, the Government brief urged both injunctive and divestiture action against the two companies. The brief emphasized that it was not asking Video or Theatre Enterprises to be charged with violating the Sherman Act, but merely that they be made parties "so the judgment entered by this court will be effective."

Griffith had claimed that making the two corporations party to the case would make the final judgment prima facie evidence against them in any treble damage action. The Government reply was, however, that this would be taken care of by a simple statement in the judgment that Theatre Enterprises or Video had not violated the law but were merely made parties to bring about the full effect of the ruling.

The Government also claimed that the injunctive relief suggested by Griffith "will not be sufficient to dissipate the continuing and future effects" of past violations. The brief added: "We have shown that defendants acquired a number of theatres as a result of their misuse of circuit buying power and that the defendants now possess illegal monopoly power. The application of divestiture relief is required by the mandate of the Supreme Court."

### Allow Crescent Circuit To Build New Theatre

The Crescent Amusement Co., has received permission from the District Court in Nashville, Tenn., to construct a new house at Bordeaux, a Nashville suburb, providing the building is started within 60 days. Reason for the time limit is a charge by the Government accusing the circuit of violating the anti-trust consent decree. The Justice Department claimed that Griffith had purchased lots ostensibly for building theatres, but had delayed construction and had merely acquired the sites to prevent competitors from building houses.

## IN NEWSREELS

**MOVIETONE NEWS—Vol. 33, No. 57**—Korean war. U.S.S. Midway sails. War supplies go to Indo-China. Marines leave for war zone. All-star baseball. La Motta beats Mitri.

**MOVIETONE NEWS—Vol. 33, No. 58**—Korea. Gen. MacArthur gets UN flag. Report by defense chiefs. Egyptian sphinx. Midget autoists. U. S. women take tennis honors.

**NEWS OF THE DAY—Vol. 21, No. 291**—Korean battle scenes. G.I.'s fight against heavy odds. All-star baseball. La Motta-Mitri fight.

**NEWS OF THE DAY—Vol. 21, No. 292**—Korea. Egyptian sphinx. Eric Johnston leaves for Britain. Rodeo. French revive savate, a form of boxing.

**PARAMOUNT NEWS—No. 94**—Crisis in Korea. All-star baseball highlights. La Motta and Mitri in middleweight fight.

**PARAMOUNT NEWS—No. 95**—Santa Monica square dance. Eric Johnston. Report from Korea. Arlington races.

**TELENEWS DIGEST—Vol. 4, No. 28-B**—G.I.'s pray in Korea. Aid speeded to Indo-China. War spurs enlistments. "Honeycomb". All-star baseball.

**TELENEWS DIGEST—Vol. 4, No. 29-A**—Navy planes hit Korea. Front line action. Weapons rushed to Pacific. Disqualification at Jamaica.

**UNIVERSAL NEWS—Vol. 23, No. 360**—America girls for long fight in Korea. National league wins all-star game. La Motta keeps middleweight title.

**UNIVERSAL NEWS—Vol. 23, No. 370**—Korea. Eric Johnston lauds newsreels. Calgary stampede. Trotting races.

**WARNER PATHE NEWS—Vol. 21, No. 98**—At Korean front. All-star game. La Motta retains crown.

**WARNER PATHE NEWS—Vol. 21, No. 97**—UN in Korean fight. Gordon Dean named Atomic Energy Commission chief. Princess Margaret visits blind children. Dewey opens Thruway section. Hollywood producers offer \$1,000,000 reward. Calgary stampede.

## Claim Better Reel Service

The Motion Picture Association of America said this week, "the American movie-going public is getting a more extensive and more diverse newsreel coverage of the national and international scene than at any time since the end of World War II."

Reporting on the activities of News of the Day, Movietone News, Paramount News, Universal Newsreel and Warner Pathe, the MPAA said that during the first six months of 1950, 1,956 topics were covered at home and abroad. This represented an increase of 131 items of news over the number presented in a similar period of 1949, 193 over 1948, 222 over 1947, and 180 over 1946.

Nearly 26 per cent of the clips dealt with foreign affairs, indicating the growing impact and interest of world events on the lives of Americans, the MPAA said. "An additional 20 per cent was concerned with subjects involving both the United States and one or more foreign countries," it was stated.

### HAYS CONTRACT TO EXPIRE SEPTEMBER 20

Will H. Hays September 20 ends his official association with the Motion Picture Association of America. That is the date when his five-year contract terminates. While it has been in force, Mr. Hays has received an annual compensation of \$100,000 as a special consultant. September 20 also marks the fifth anniversary in office for Eric Johnston, MPAA president. He took over from Mr. Hays in 1945.

## Paramount Sets 11 to December

Eleven features are scheduled for release during the remaining 1950 season, it was announced Tuesday by A. W. Schwalberg, president of Paramount Film Distributing Corporation. Four of the 11 are in Technicolor.

Mr. Schwalberg referred to "My Friend Irma Goes West" and the campaign both preceding and following the world premiere at Las Vegas, Nev., as a sample of the company's plans for the season.

In line with Paramount's "Golden Harvest of 1950" sales drive and Blueprint for the Future program, releases for the remaining 1950 season include, for July, "My Friend Irma Goes West" and "The Lawless"; for August, "Sunset Boulevard," which will have its world premiere at Radio City Music Hall on August 17th; and "The Furies," which will receive a tremendous send-off July 21st when it premieres at Tucson, Arizona.

The Technicolor Bob Hope starrer "Fanny Pants," and "Union Station" are for release in September, with another Technicolor release, "Copper Canyon" and "Dark City" for release in October.

Rounding out the final two months of the 1950 season, two Technicolor pictures, "Tripoli" and "Let's Dance," are for release in November, and "Mr. Music," starring Bing Crosby, for release in December.

### Time Extension Granted In Goldwyn Trust Suit

An extension to August 15 has been granted for the taking of testimony of Samuel Goldwyn and James Mulvey, president of Goldwyn Productions, in the company's \$6,750,000 anti-trust suit against Fox West Coast and other defendants. The extension was granted by the District Court in San Francisco. Additionally, the following defendants have been granted an extension of time to September 1 to plead: United California Theatres, Golden State Theatres, T. and D. Jr., Enterprises, San Francisco Theatres, Excelsior Amusement, Michael A. Naify, R. A. McNeil, Charles P. Skouras, National Theatres and Twentieth Century-Fox.

### Dickinson Trust Suit Settled Out of Court

The injunctive and damage suit by the Dickinson Theatre circuit against the major distributors has been settled out of court with clearance adjustments and an undisclosed amount of cash. The original suit filed in 1947 sought \$1,575,000 in damages. By the settlement four of the circuit's houses in Kansas will get a 28-day clearance instead of previous 56 and 114-day clearances, it was revealed.



# "What the Picture did for me"

## Columbia

**ALL THE KING'S MEN:** Broderick Crawford, John Ireland—This feature certainly deserved the Academy Award and so did Broderick Crawford. If I know Hollywood, they will make his next picture a flop and from the reviews on "Cargo to Capetown," it sounds like Hollywood true to form. Played Tuesday, July 4.—Justus Beal, Memorial Theatre, Wilmington, Vt.

**CARGO TO CAPETOWN:** Broderick Crawford—Good for the weekend. Plenty of action and noise, but certainly not the type of picture you'd expect from this year's Academy Award winner. Crawford and Ireland are fine as far as an inferior script permits and Ellen Drew seems to go on forever as the damsel in distress. This is strictly double bill fare and it did fine coupled with a Roy Rogers. Played Friday, Saturday, July 7, 8.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**CUSTOMS AGENT:** William Eythe, Marjorie Reynolds—One of the poorest "mysteries" we have ever played. Kids enjoyed it, but that's nothing to write home about. Doubled with "Renegades of the Sage." Played Saturday, June 25.—Justus Beal, Memorial Theatre, Wilmington, Vt.

**JOLSON SINGS AGAIN:** Larry Parks, Barbara Hale—Excellent. Best picture we have played this year. Packed house on Sunday, but didn't even make rental on Monday. Half of our second night patrons had come back to see it again. Everyone agreed though that it was not as good as "The Jolson Story." Played Sunday, Monday, July 2, 3.—Justus Beal, Memorial Theatre, Wilmington, Vt.

**LUST FOR GOLD:** Ida Lupino, Glenn Ford—This was a good outdoor picture but did not do anything at the box office. Only comment I got from the patrons was they believed they would like to go to Arizona and dig for gold. Played Wednesday, Thursday, July 5, 6.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**MULE TRAIN:** Gene Autry, Sheila Ryan—O. K., but Gene Autry is definitely not liked here. We can thank our other feature, "Chinatown at Midnight" for all the business. This was a good little feature. Played Saturday, July 1.—Justus Beal, Memorial Theatre, Wilmington, Vt.

**PALOMINO, THE:** Jerome Courtland, Beverly Tyler—Technicolor and beautiful horses turned an average Western into something a little extra special for small town patronage. There's nothing unusual here, but it has quite a bit of box office potential. Played Friday, Saturday, June 30, July 1.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**RENEGADES OF THE SAGE:** Charles Starrett, Smiley Burnette—Fair Durango Kid Western but, like all the others, unbelievable. Smiley always brings a good laugh. If these stories had a new twist or something, it would be better. Doubled with "Customs Agent" to better than average business. Played Saturday, June 25.—Justus Beal, Memorial Theatre, Wilmington, Vt.

**TRAVELING SALESWOMAN, THE:** Joan Davis, Andy Devine—Every cliché, every time-worn gag, plus all the corn available is tossed into this melting pot. For our Friday-Saturday fans it still came out as laughter. Doubled with "Palomino" (Columbia) for very good weekend business in spite of intense heat. Played Friday, Saturday, June 30, July 1.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**UNDERCOVER MAN:** Glenn Ford, Nina Foch—A very good picture but not for small towns. Played Thursday, Friday, June 22, 23.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Eagle Lion Classics

**AMAZON QUEST:** Tom Neal, Carole Mathews—A very poor film for sure. Played Tuesday, Wednesday,

MOTION PICTURE HERALD, JULY 22, 1950

... the original exhibitors' reports department, established October 14, 1916, in it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

June 27, 28.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**BACK STREET:** Margaret Sullivan, Tim Holt—Played to average business, but just isn't the type of picture for this town. The picture was well liked by the upper class of people and the acting was very good. Tim Holt is very wonderful in Westerns, but he plays an excellent part in other pictures such as "Hitler's Children" and "Back Street." Played Wednesday, Thursday, June 28, 29.—John Blevins, Wyoming Theatre Co., Mullens, West Va.

**BIG CAT, THE:** Lon McCallister, Peggy Ann Garner—Another great Lon McCallister picture, but it only played to average business. The Technicolor was very good. The story could have been much better, but the public was pleased. Let's have more of Lon McCallister in the movies. The public likes him very, very much. Played Tuesday, Wednesday, June 27, 28.—John W. Blevins, Wyoming Theatre Co., Mullens, West Va.

**HOLD THAT GHOST:** Abbott & Costello—You couldn't hear a thing from start to finish on this one—the audience was laughing and screaming from the beginning. A reissue that brought them in. Played Saturday, July 1.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**LOST BOUNDARIES:** Mel Ferrer, Beatrice Pearson—A heavy, weepy drama done in documentary style. Good, but also good and long. It leaves people feeling uncomfortable and not from a prejudice standpoint. The picture provided an excellent contrast to "Wabash Avenue." Two types of customers turned out and both seemed to be satisfied. Played Sunday, Monday, June 28, 29.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**TULSA:** Susan Hayward, Robert Preston—Well acted and liked by the patrons, but this picture was late playing here. The Technicolor was wonderful and Susan Hayward gave a wonderful performance. Played to average business. Played Tuesday, Wednesday, July 4, 5.—John W. Blevins, Wyoming Theatre Co., Mullens, West Va.

**WOLF MAN, THE:** Lon Chaney, Jr., Claude Rains—This is one that will bring them in on the late show. Played Saturday, June 24.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Key

**MARS ATTACKS THE WORLD:** Buster Crabbe, Jean Rogers—The sound and print of this picture is much better than its sequel, "Rocket Ship," which I previously played. The kids go for these Flash Gordon pictures in a big way. It is doubtful whether it will be of any interest to grownups unless their imagination runs away with them. It offers plenty of the unusual and impossible. Business average for midweek. Rainy weather. Played Wednesday, Thursday, July 5, 6.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Metro-Goldwyn-Mayer

**BARKLEYS OF BROADWAY:** Fred Astaire, Ginger Rogers—Pictures like this probably go well in large cities where there are lots of people who appreciate high class music and dancing, but here in this wide place in the road very few people cared a hoot for it. I knew better than to book this thing in

the first place, but I suppose every exhibitor goes haywire now and then. Business? Huh! Played Wednesday, Thursday, June 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—One of the best reissues. Played to a small house. If this hasn't run in your theatre, play it and give some of the older folks free passes. Played Thursday, Friday, June 15, 16.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**CONSPIRATOR:** Robert Taylor, Elizabeth Taylor—The greatest complaint I had was the speech—could not get the English accent. It was a good show but I did not like the way it ended. Box office low.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**FATHER OF THE BRIDE:** Spencer Tracy, Elizabeth Taylor—This is one picture that the patrons said, "If all the pictures that you play were as good as this we would agree, 'Movies Are Better Than Ever.'" You will be proud to greet them at the door and walk down the streets the next day. You can sell it with a money-back guarantee. Give it your best playing time. The best comedy of the year—your patrons will tell you so. Played Sunday, Monday, July 2, 3.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**KEY TO THE CITY:** Clark Gable, Loretta Young—One they all liked. Everyone here seems to like Clark Gable, even the men. Gable is swinging his fist again and making love. Played Sunday, Monday, July 2, 3.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**REFORMER AND THE REDHEAD, THE:** June Allyson, Dick Powell—This was a good comedy and I had many good comments. Lots of my patrons were pleased to know a husband and wife played together. June Allyson is one of their favorites.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

## Paramount

**DEAR WIFE:** Joan Caulfield, William Holden—A fair comedy. Quite a bit of laughs from the few that came. Our cooling system has been out of order, making it rough. Played Sunday, Monday, June 11, 12.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**EAGLE AND THE HAWK:** John Payne, Rhonda Fleming—A very good action picture in color. Played Sunday, Monday, July 9, 10.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**HOLIDAY INN:** Bing Crosby, Fred Astaire—Still a good show. As one patron said, "Why can't we have shows like that today?" Business only fair. Played Tuesday, July 4.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**RED, HOT AND BLUE:** Betty Hutton, Victor Mature—Box office below normal and very few comments. I was "Hot" from the weather and "Blue" from the box office and pictures like this keep us in the "Red" all the time! Played Wednesday, Thursday, June 28, 29.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**RIDING HIGH:** Bing Crosby, Charles Bickford—  
(Continued on following page)

(Continued from preceding page)

Played to a small house. No fault of the picture. This helped to make up for the other features Bing failed in. Don't be afraid of this one. Play it by all means. One where you can be proud to stay at the door when the feature is over. Played Thursday, Friday, June 29, 30.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Twentieth Century-Fox

**BIG LIFT, THE:** Montgomery Clift, Paul Douglas—The audience liked it. I didn't care for it, but who am I—I'm not a cash customer. We are trying to please the audience. Played Tuesday, July 4.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**GUNFIGHTER, THE:** Gregory Peck, Helen Westcott—A fine production from every standpoint except box office. Perhaps it is too far off the beaten path for the average "oater" fan. It reminded me a great deal of "Oxbow Incident." It appeals to the intellectual and not the action fan. Business was disappointing. Played Tuesday, Wednesday, Thursday, June 27-29.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**WABASH AVENUE:** Betty Grable, Victor Mature—There wasn't much to it, but what there was was too much. It's the same old plot line—two small-time big shots fighting over a saloon and a girl. Colorful, noisy, and downright vulgar in spots. It's a Grable completely recovered from "Bashful Bend" and "Lady in Ermine." If your customers go for her, this is all right. Played Sunday, Monday, June 25, 26.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**TWELVE O'CLOCK HIGH:** Gregory Peck, Hugh Marlowe—This picture was a disappointment to me and my patrons. We had lots of walkouts and the comments were it was too long and too much of the same thing. Gregory Peck did great acting, but Hugh Marlowe saved the picture.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

## United Artists

**BIG WHEEL, THE:** Mickey Rooney, Thomas Mitchell—If they like car racing, this is it. Gives you a change in features. I believe everyone likes to go and see something different. A very good picture. Played Sunday, Monday, June 18, 19.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**GUN CRAZY:** John Dall, Peggy Cummins—A very outstanding program for a little picture. Play it. Played Saturday, July 8.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**RED LIGHT:** George Raft, Virginia Mayo—George Raft is a good draw here. A very good picture for late show or double program. Played Saturday, June 10.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Universal

**BAGDAD:** Maureen O'Hara, Vincent Price—We held off as long as we could on this and I assure you that wasn't long enough—beautiful Technicolor and absolutely nothing else. If there hadn't been a sound track, I would have sworn we'd stepped back into the days of Rudolph Valentino and his desert adventures. There was some excuse for exaggeration and obviousness then. None now. Terrible! Played Wednesday, Thursday, July 5, 6.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**BORDERLINE:** Fred MacMurray, Claire Trevor—We hardly made film rental on this one, but who has lately. Picture was all right. Played Thursday, Friday, July 6, 7.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Warner Bros.

**DAMNED DON'T CRY, THE:** Joan Crawford, Steve Cochran—In spite of intense heat and a pre-holiday weekend, this held up very well. The title is both intriguing and misleading and the trailer and advertising definitely sell the picture short. It's a very good gangster story that really packs a wallop and is especially timely with the current craze for underworld investigations. Played Sunday, Monday, June 2, 3.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**ONE LAST FLING:** Alexis Smith, Zachary Scott—This was a very good pleasing program to those who saw it. Played way below average. These stars in a comedy role were news to the public. Would like to see more of them in this type of picture. Played Wednesday, Thursday, June 21, 22.—John Blevins, Wyoming Theatre Co., Mullens, West Va.

**STORY OF SEABISCUIT:** Lon McCallister, Shirley Temple—Played to average business, but was played too late. The Technicolor was wonderful but one great fault was that Lon McCallister was left very much unadvertised. He's a great and talented young actor and the teenagers all like him very much. You should avoid this mistake the next time. Played Sunday, Monday, Tuesday, June 25-27.—John Blevins, Wyoming Theatre Co., Mullens, West Va.

# Short Product in First Run Houses

## NEW YORK—Week of July 17

**CAPITOL:** *The Land of Fun*.....Columbia  
*That's His Story (Pete Smith)*.....MGM  
 Feature: *The Duchess of Idaho*.....MGM  
**CRITERION:** *Country Rhythm*.....RKO  
*Booby Hatched*.....Warner Bros.  
 Feature: *The White Tower*.....RKO  
**MAYFAIR:** *All Ablaze*.....Warner Bros.  
 Feature: *Destination Moon*.....Eagle Lion Classics  
**PARAMOUNT:** *Pleased to Eat You*.....Paramount  
*Moments in Music (Industry Short)*.....MGM  
 Feature: *711 Ocean Drive*.....Columbia  
**RIVOLI:** *Helter Swelter*.....Paramount  
 Feature: *If This Be Sin*.....Paramount  
**ROXY:** *Red-headed Monkey*.....MGM  
*Kid from Borneo*.....Monogram  
*Moments in Music*.....MGM  
 Feature: *Where the Sidewalk Ends*.....20th-Fox

## STRAND: Eight Ball Bunny (Bugs Bunny)

*Just for Fun*.....Warner Bros.  
*Racing Thrills*.....Warner Bros.  
 Feature: *Flame and the Arrow*.....Warner Bros.

## CHICAGO—Week of July 17

**GRAND:** *Give Me Liberty*.....Warner Bros.  
*Mutiny on the Bunny*.....Warner Bros.  
 Feature: *Rocketship XM*.....Lippert  
**LOOP:** *Perils of the Jungle*.....Warner Bros.  
*Joe McDoakes*.....Warner Bros.  
 Feature: *Fifty Years Before Your Eyes*.....Warner Bros.  
**ORIENTAL:** *Talking Magpies in King Tut's Tomb*.....20th Century-Fox  
 Feature: *Annie Get Your Gun*.....MGM  
**WOODS:** *Beyond Civilization to Texas*.....Republic  
*New California*.....Denzel  
 Feature: *The Duchess of Idaho*.....MGM

## H. L. Davidson, Veteran Showman of Midwest

H. L. Davidson, well known showman of the midwest, died July 12 in Columbus, Ohio, after a long illness. He is survived by his wife Gertrude, his daughter Suzanne and a brother, Lloyd, of Sioux City, Ia. Known as "Shake" to his friends, Mr. Davidson started in show business in Kansas with his father and two brothers about 1912. He managed theatres in Iowa and later became district manager for the old Publix Theatre circuit headquartered in Middletown, Ohio. During the past several years he operated Shake Davidson Enterprises in Columbus, specializing in publicity enterprises.

## William J. White, Jr.

William J. White, Jr., 18-year old son of William White, vice-president and general manager of the Skouras Theatres, was killed in an automobile accident last Friday. He was on vacation at the time from the Gow School, South Wales, N. Y. He is survived by his parents and a sister, Mrs. Barbara McBride.

## Joseph D. McElhinney

Joseph D. McElhinney, 45, with the industry in Seattle and in the Orient for 25 years, died in Seattle July 5. He was representative for 20th-Fox in Singapore at the outbreak of the second world war. He was a brother of Paul McElhinney, branch manager in Seattle for Republic.

## Sales Promotion Clinic Organized in Wisconsin

The sales promotion clinic organized by the Associated Independent Theatre Owners of Wisconsin has been received with "overwhelming enthusiasm" it has been announced by Ben Marcus, president. The clinic will cover all phases of the selling and promotion of pictures and will help members set up their individual campaigns. The project will go into full operation next month, according to Mr. Marcus.

# Lady Yule Dies at 82

Lady Annie Henrietta Yule, 82, former chairman of British National, died in England July 14. Once a prominent figure in the budding British film industry, she resigned from the chairmanship of British National in 1946, but remained a director. She is survived by her daughter, Gladys Yule, also a director of British National.

Britain owes a debt to Lady Yule and her passionate interest in motion pictures. At the start of the war, when British production was faced with doom, she commissioned Michael Powell and Emeric Pressburger to write and direct "Contraband." Then, with her own money, she reopened Denham Studios and made a series of films there under the worst possible conditions.

When J. Arthur Rank took over Denham, Lady Yule moved across to studios at Elstree. Her "Lisbon Story," finished there in 1946, was British National's fiftieth picture since 1939.

Lady Yule, reportedly one of Britain's richest women, spent most of her youth in India. On her return to England—she was married in 1900—she lived simply on an estate near her Elstree studios where she bred horses. Her place as chairman of the board was taken over in 1946 by Sir Henry Richardson, at her invitation.

## Discina Releases Set

"Sylvie and the Phantom," starring Odette Joyeux and Francois Perier, and "Cross-Currents," starring Madeleine Renaud, will be released by Discina International Films during the summer months. A company statement said that this was in conjunction with the policy of major releasing organizations to release better product during the summer. The fall releases are "The Cheat," "Lady Paname," "Orpheus," and a new Maurice Chevalier picture, "Ma Pomme."



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## The British Have A Phrase For It

**R**OUND TABLE members overseas are quoting the English equivalent of "Movies Are Better Than Ever." But, our colleagues abroad prefer their own wording—"Let's Go to the Pictures."

The intention and final outcome is the same in each case. We're all trying to stimulate business at the box office by a revival of old fashioned showmanship, with renewed confidence on the part of the paying customers. And we think the British version is to be preferred, in that it stimulates motion without trespass on belief. You might be persuaded to go to the movies, but maybe you have to be convinced they are better than ever, before laying down the cash.

We also see an explanation of diminishing returns as described in the British trade press. They blame it all on the "hire purchase system." In case you don't know what that is, it's just our own installment buying on credit. In England, the folks are buying television on time and paying for it out of entertainment budgets. Anything familiar about that?

In the mail from overseas last week was an interesting letter from John C. Duvernoy, manager of the Grand Cinema, Lowestoft, Suffolk. His theatre has just received an award of thirty pounds and praise from the *London Daily Mail* for turning in the largest number of ballots in the famous Daily Mail National Film Award, for a theatre of its class. In England, the public votes for the best pictures of the year, not employees of the studios that make them.

We like the British system better. Our Academy Awards overlook the one factor that should control the bestowal of honors—i.e., the public's appreciation of the picture at the point of sale. Over there it is a circulation builder for a great national newspaper, but at that, it has the public voting and visiting the theatres to do so. When we can get our system of recognition for the best films of the year as near to the public and to the box office as the *Daily Mail's*, we will have overcome a natural obstacle in the path of better business.

## SHORT SUBJECTS

A correspondent in Hollywood comments on the fact that we seldom mention exploitation for short subjects, and that we propose to remedy, beginning with this week's meeting of the Round Table. After all, we spent ten years with the company which created "Educational Pictures—The Spice of the Program."

Periodically, the exploitation of the short subject comes up for renewed and extended treatment. Currently, it seems to us that short films are a shade above previous highs in quality, especially in the semi-documentary field. Warner Brothers deserve praise for the Girl Scout picture, "Women of Tomorrow" and you'll see how two Round Tablers played up Universal's film, "Thundering Rails," in this issue.

But the thing we liked most and miss most, is the 2-reel comedy of olden days, the type that Mack Sennett and Al Christie made famous, and which helped as much as anything to build our basic audience for motion pictures. Of course, we have excellent cartoons, and plenty of them. Almost too many, if that supply must forever exclude any return of the hilarious slapstick comedy of twenty-five years ago. Lots of youngsters never experienced the sheer joy of laughing so much in so short a time.

**Q** The Pennsylvania Dutch enjoy eating. When they sit down at the table, they generally contemplate at least two kinds of fowl, four kinds of roast, a dozen vegetables, and fourteen side-dishes, known locally as "seven sweets and seven sour." That's in addition to five kinds of pie and home-made ice cream. The moral of this is found directly above. It's the short subjects on the bill of fare that make the menu. No Pennsylvania dinner is complete without the side-dishes.

**Q** Television will come back in the fall with an upsurge that will be felt. With upwards of six million sets in use, Frank M. Folsom, president of Radio Corporation of America, predicts at least 3,200,000 sets to be built and sold during the remainder of this year. Programs will be better and more numerous. Summer is a normal vacation period in the radio and television industry and they have been building a backlog of entertainment.

You'll feel it because every television set is a miniature theatre, and because millions of your potential patrons have gone out on a limb to buy their sets, on the monthly payment plan. They'll stay home to enjoy what they are committed to pay for, even if it isn't as good as expected. And don't under-estimate how good it will be, for competition is a lively way of improving standards of quality in any line.

### Comforting Thought—

Charlotte Montgomery, writing "The Woman's Viewpoint" in *TIDE* magazine, says: "After a few months of TV diet, a movie screen seems fabulously large and a good movie seems fabulously good."

**Q** We just caught a sneak, sneak preview of "King Solomon's Mines"—photographed in Africa and in Technicolor by Metro-Goldwyn-Mayer, who have been saying it with pictures. Do you remember the terrific impact "Trader Horn" had on motion pictures, nineteen years ago? Well, you'll see it happen again, in a bigger way and better style. Be sure to read the three-part feature story, now current in *Collier's* magazine, with wonderful color photographs which will fire your enthusiasm for the authentic quality of the native cast and natural backgrounds. You'll be thrilled with "King Solomon's Mines," and you'll go out proclaiming the merit of our industry slogan from the house tops.

—Walter Brooks



# OVERSEAS Picture Page

FROM ACROSS THE SEVEN SEAS come pictures to prove that showmanship is an art held in high esteem in all lands and all languages. Members of the Round Table demonstrate their skills in selected examples shown.



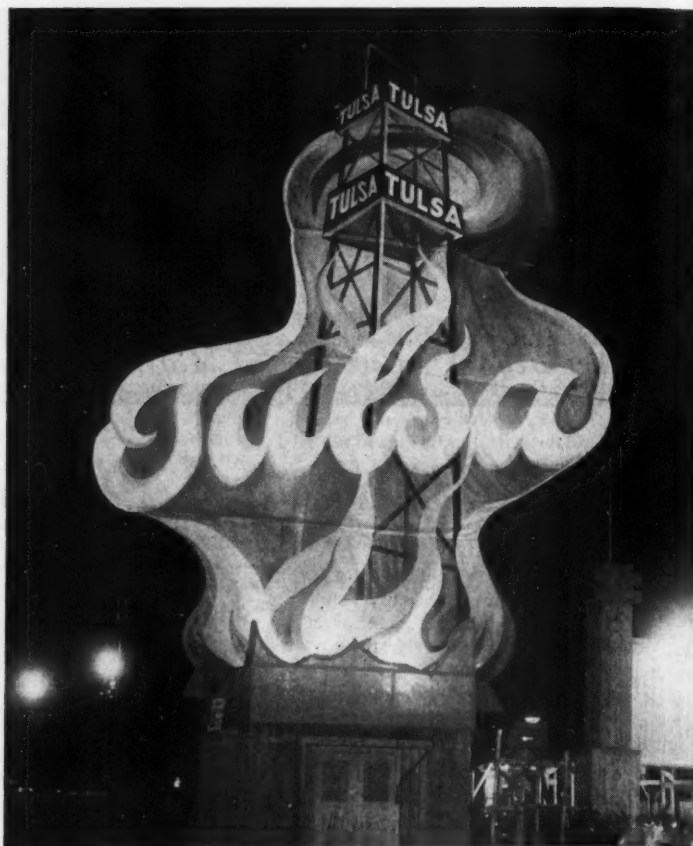
Ong Boon Leong, manager of the New Palladium theatre, Rangoon, Burma, displays huge portrait heads over the marquee to advertise "Bagdad."



Streets of Paris, France, posted for "He Walked By Night" at the Avenue, Plaza and Astor theatres.



Over-the-marquee display for "Fighter Squadron" at the Koto-pouli theatre, Athens, Greece, had the benefit of special illumination.



Gigantic cut-out 50 feet high and 30 feet wide, in front of the Decca theatre, Djakarta, Indonesia, spectacular ballyhoo for "Tulsa."



Carl Lipp, manager of the City theatre, Amsterdam, Holland, and his assistant, A. Uittenboogaard, used this for "Command Decision."



Eduardo Rizziardini, manager of the Trocadero theatre, Montevideo, Uraquay, offers "The Loves of Carmen."

# 101 WAYS TO BUILD P. R.

## Variety In Publicity

### 21

"The theatre manager may think there is scarcely such a thing as motion picture news to be used for publicity. He may believe that has been exhausted before the film reaches his theatre. The only news he has to offer is the simple fact that he is going to show the picture on such-and-such a date. But it so happens that his newspaper prints something besides news. It prints human interest stories; it prints fashion hints; it prints humor and many other things that are not a 'front page must.' So why not break into the other columns too? The exhibitor should expect his copy to be printed on its merits as matter worth reading, not because there is an ad in the immediate vicinity. And motion picture news is always newsworthy when it ties closely to the showing of a picture in your town. Advertising itself is placed because it is believed it will be read and be productive of legitimate business, rather than as a bludgeon in compelling the use of non-printable publicity blurbs." (From the *Dramatic Mirror*—1918).

## Danger Signals In Business

### 22

"Business hangs out many danger signals. It always has hung them out. The only difference between business of a hundred years ago and business of today in that respect is that more of them are recognized now than before. That is why a manager should make himself familiar with every detail of his operation. The red flag otherwise may be flapping in his face without his notice. When a man goes to a physician for diagnosis, the physician fixes the cause by agreement of the outward signs. The business expert forms his judgment by precisely the same method. There are more outlets for cents in a theatre than there are for dollars. Question every line of expenditure without being penny wise or pound foolish, and decide if every item helps to build audience satisfaction, and better business. The loss may not be estimated in terms of money alone. There is a bad moral effect in a loosely-run business that makes itself felt with every person in contact with it." (From the *Dramatic Mirror*—1918)

## THREE DECADES AGO

We are indebted to an old friend and associate over many years. Mr. Arthur Edwin Krows, editor and historian in many phases of film business, for a paste-up of a series of articles which he wrote, more than thirty years ago, and which appeared as a series in the long-extinct "*Dramatic Mirror*," which was published in New York when most old-timers were young and frisky.

This series was entitled "One Hundred Ways to Make the Theatre Pay"—and when Arthur noted the similarity in style and purpose, compared with our current series "101 Ways to Build P. R.," he offered us his file copy, and the privilege of making excerpts to show how very pertinent these suggestions are today, and how unchanging the basic rules of showmanship. Truly, there is nothing new under the sun.

The "*Dramatic Mirror*" series starts with this approach: "The motion picture exhibitor is being besieged these days with bales of literature telling him how to conduct his business successfully by spending more money than he is taking in. It is much more to the purpose to tell him how to continue with profit by using just the materials he has at hand."—*W.B.*

## Getting Them Both Coming and Going

### 24

"Probably every level of motion picture business has its exhibitors who prefer to stick to one kind of advertising, tried and true. Experiment, they say, is expensive, and they can't afford to pioneer. It is like trying to make a melody out of one note, a banquet of one plate, or a summer out of a swallow. The entire conception in modern advertising is to make use of every influence that may be brought to bear on the public in awakening the buying desire—in this connection the desire to come to your theatre. Persons who will not respond to one kind of prompting frequently will respond when several kinds come together, and that is precisely what is done when they find the advertising suggestion in unexpected places, in the newspapers, on billboards and in any other direction. The truth was hit off in the old fable of the mule that wouldn't move when he was whipped or hauled or pushed, but went like a rabbit when he was whipped *and* hauled *and* pushed. In other words, all the incentives at the same time." (From the *Dramatic Mirror*—1918).

## Dusting Off The House Policy

### 23

"The American housewife semi-annually sets a splendid example for the exhibitor in stirring up a little dust in the two great national campaigns known as Spring and Fall housecleaning. Those times are also about right for the exhibitor to take his policy off the shelf and examine it carefully for cobwebs. The tendency for a man to slow down on the job when it begins to work smoothly is apt to put almost any enterprise in a rut, and the operation of a theatre is no exception. Everybody tends to find the line of least resistance. Members of a theatre staff gravitate into channels that carry them along, but create no encouragement to try new things. It's human nature. What the manager can do is to 'hand himself a jolt' now and then. We are all doing some things that have lost their significance. The man who knows *why* he works always has a distinct advantage over most of his competitors." (From the *Dramatic Mirror*—1918)

## Using Passes to Catch Patrons

### 25

"There is an old saw about 'once a deadhead always a deadhead' but there are times when passes may be given in such a way that they will bring in many times their value at the box office. One manager formed what he called a 'Good Parents League' by sending personal letters to carefully selected persons within easy distance of his theatre, emphasizing the value of good motion pictures for children, and enclosing a complimentary order for two tickets on a given date. In his letter, he asked parents for an honest opinion, with a stamped and self-addressed envelope for reply. This plan works best in small towns or in more or less restricted communities where everybody knows everybody else, and a personal letter means something. Mrs. James Hill (*then*) manager of the Sans Souci theatre, Elizabeth, La., employed a scheme of this kind and selected correspondents who were likely to be good word-of-mouth advertisers." (From the *Dramatic Mirror*—1918)



## 2 Managers Give Ideas

At Tribbett, manager of the Liberty and Avalon theatres, Sunnyside, Wash., sends along a bundle of good ideas, including a neat variation of the "railroad" ticket stunt for "Ticket to Tomahawk" which is found in the pressbook. He folded the long strip, accordion-style, with the top side reading: "This could be a free ticket to the best western comedy ever filmed." A sponsor distributed 2000 of the folders and paid for free tickets for lucky ones. Al also enclosed a card he used in restaurants—"How about some spare ribs? The ones you have will be tickled to pieces when you see 'Tell It To The Judge'."

Eddie Selette, manager of the Rialto theatre Lockport, N. Y., sends a sample of a card which his cashier gives out at the box office. It is headed, "I Only Sell Tickets," and since she doesn't have time for conversation, she passes out this chatty throwaway with news of coming attractions. It's signed with her name. Also, from Eddie, is a flash "Warning" herald, with the news that Lockport is alarmed over an outbreak of "blue-itis" which can only be cured if you visit Schine's theatres.

### Runs Ten "Bugs Bunnies"

Jerome Baker, manager of the RKO Coliseum theatre, on upper Broadway, figured it was time to give the youngsters a treat with an all "Bugs Bunny" cartoon show, and so he found ten available for the special Saturday matinee.

## Opens Door at City Hall With Peck of Potatoes

Sam Shubouf, manager of Loew's Ohio theatre, Cleveland, started a bit of promotion for "The Duchess of Idaho" prior to actually getting the picture booked into his theatre. Expecting the film on a move-over from Loew's State, it went to the Stillman instead. But in the meantime, Sam had ordered a peck of Idaho potatoes sent as a gift to the Mayor of Cleveland, via the Union Pacific Railroad, and when it arrived, the Mayor transmitted it to the City Hospital with full credit for the original thought to Sam, who says it opens the door at City Hall for future promotions.

## Young Manager Under Special Instruction

Chick Thompson writes a note to introduce a campaign submitted by William B. Dennis, manager of the Orpheum theatre, Elkhart, Ind., which clarifies a few points and makes the contender more interesting in this quarter. It seems that "Bill" is only 21, and Chick keeps him within eye range, on the theory that what this business needs is more youngsters to carry on when "we old guys get fat and lazy"—if that ever happens. "Bill" put on his campaign for "Jolson Sings Again" and even blacked up to do the Jolson imitation on stage as part of a "living trailer" idea that he dreamed up himself.

Good newspaper ads from pressbook mats and nice use of recordings in lobby display show that a new member of the Round Table is getting instruction from an old hand in the art of showmanship.

## Members In The News

Our good friend, Louis Nye, manager of the Hoosier theatre, Whiting, Ind., and an old contender for the Quigley Awards, sends news of recognition which came to him from the Veterans of Foreign Wars. He was tendered a banquet, and given a medal and a certificate of achievement as a Distinguished Citizen, in recognition of his community service. Mr. Alex Manta, general manager of the circuit conveyed the congratulations of Manta & Rose.

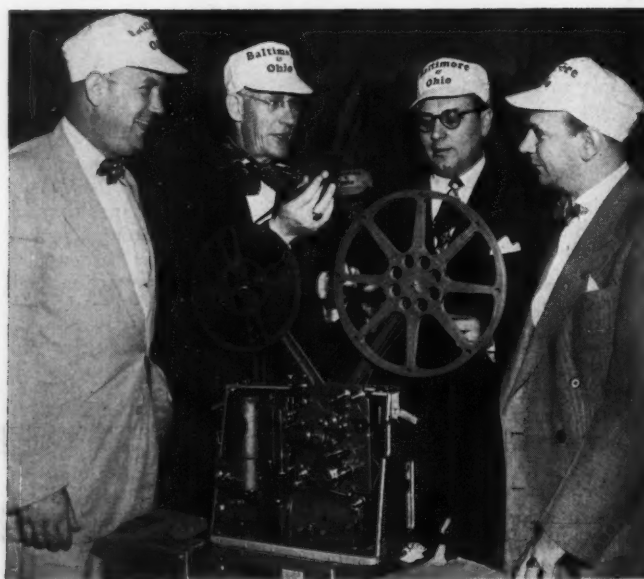
Al B. Meakis, manager of Warner's Egyptian treatre, in Milwaukee, submits an outline of "Porky Pig's Birthday Party," which brought new business and praise from circuit heads for his theatre. He says he enjoys trying to make big things out of small things.

Among many spectacular campaigns received from around the country is a modest exhibit from Paul Townsend, manager of the Midwest theatre, Oklahoma City, which shows a good effort without being extravagant. Paul was one of the early-run theatres able to cash in on the personal appearance of Dot Lind, famous rifle shot.

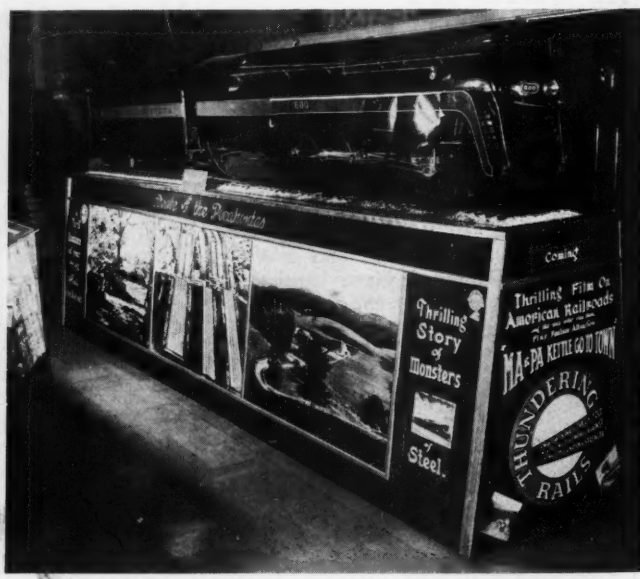
### "Cinderella" Fashion Tieup

Robert P. Beamer, city manager of the Neighborhood circuit's Pulaski and Dalton theatres in Pulaski, Va., made a tieup with Dottie Doolittle's radio show, sponsored by Roanoke City Mills, for a "Story Hour" and Fashion show, through a five-day run of "Cinderella."

## Exploiting a Short Film at Point of Sale



Jack Sidney, publicist for Loew's theatres in Baltimore decided that Universal's short film, "Thundering Rails" would be of special interest to 10,000 employees of the Baltimore & Ohio R. R., so he arranged a "sample" with this 16-millimeter press showing on their own grounds. The company billed the picture in all offices and shops, and loaned a model Diesel engine for street ballyhoo.



Ashton C. Rudd, manager of the American theatre, Roanoke, Va., found a similar interest among employees of the Norfolk and Western in Universal's railroad short film, and promoted this deluxe model of the shiny passenger engine that draws "The Pocohontas," as lobby display at the theatre. Display, which weighs 3000 pounds, was built—and installed—by railroad men interested in the local showing.



## G. Germain Enters New Campaigns

Gerry Germain, well known member of the Round Table, remembered for his showmanship from the Palace theatre, Pittsfield, Mass., and now manager of Dipson's Palace theatre, Jamestown, N. Y., submits several new campaigns as entries in the Quigley Awards competition for the third quarter. We welcome Gerry back as a contender, and a showman who knows his stuff.

Two books are necessary to show all of his campaign on "Annie Get Your Gun," in which he says his problem was to gauge his plans for a newly re-opened theatre. He used a postcard teaser and a coloring contest, early, with good teaser ads from the pressbook to launch newspaper advertising. Plenty of good sized ads indicate a generous budget which has been well planned. There is a supplementary report of radio advertising, placed on local station WJOC, and obviously effective. The picture was advertised in nearby towns to attract new business over a large area.


For "Father of the Bride," a special throw-away was given out by ushers in uniform, with a real wedding ring attached, just in case. The *Jamestown Sun* ran a special section addressed to graduates with congratulations from "The Father of the Bride" in a half-page cooperative ad. Outdoor advertising and extended newspaper space was used to benefit the new theatre. Gerry submits a special campaign book on the remodeling and reopening—which has been referred to BETTER THEATRES for review by George Schutz.

## Sid Kleper Selling Lots of Tickets to "Tomahawk"

Sid Kleper, manager of Loew's Poli College theatre, New Haven, outlines his campaign for "Ticket To Tomahawk", which runs through twenty-six assorted kinds of exploitation and advertising ideas. Animated train display and Indian headdresses for house staff set atmosphere, while street ballyhoo and commercial tieups carried out the theme. Invitations were extended to the visiting American-Indians baseball team to attend the theatre, and full use was made of shooting galleries and rifle enthusiasts in a town noted for its arms factories.

**HENRY R. ARIAS**  
PURCHASING AGENT  
Foreign and Domestic  
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574  
Serving the Industry Since 1913. Negotiations in Any Language  
CABLE: HENARIAS, N. Y.



# Selling Approach

**THE GUNFIGHTER** — 20th Century-Fox. The towering portrait of a man who lived by his guns—too long. His only friends were his guns. He was trapped by the fame he lived for. He was the gunfighter, and the notches on his guns told the story of his life. How he was top, the most feared man in the West, and the loneliest. A different kind of a western, with Gregory Peck in a new kind of bad-man role. Only two shots are fired in this unusual western, and they are the end—of the gunfighter. Good 24-sheet will make strong display for lobby and marquees. All the posters have poster quality, so that he who runs may read, and skip the small type. Newspaper ad mats are strong, and show Gregory Peck wearing a mustache — the bad man, wanted dead or alive. That mustache can be used publicity-wise, as bait for a newspaper or radio tieup. One girl columnist in New York wrote Gregory Peck a sad letter of farewell forever—it was all over between them on account of the mustache. But that only stirs up the controversy, so capitalize the fact. Publicity ad mat No. 2C may be used to print your own "wanted poster" before your patrons have a chance to recognize the star. A special set of "action ads" for small situations is best in the pressbook, although all of the newspaper ads have strength and character. A set of teasers is especially artistic and convincing. A teaser trailer is available in addition to the regular one. Pressbook suggests public relations angle in this unusual sort of western, so that it may reach its proper audience and accomplish the most for your theatre.

**THE DUCHESS OF IDAHO** — Metro-Goldwyn-Mayer. In Color by Technicolor. A Musical of Sun Valley Splendor. Did you ever reach for the moon? Did you ever go skiing on a rainbow? Did you ever see 12 Esther Williams? You'll see more of Esther than you ever did before (it says here, in the pressbook). Mysterious water ballet has 12 "Esthers"—(they do it with mirrors). 24-sheet poster had been especially designed to make cut-outs, and it's "swimsational." Pressbook page shows you how, and for heaven's sake, use this 24-sheet, or you won't get any more of them. Newspaper ad mats repeat Esther in fascinating bathing suits, and mention that Van Johnson is also in the cast. But this is a hot weather attraction, and you'll do well to follow your hunches as far as the advertising theme is concerned. A set of teaser ads will serve you well, and the larger ads are worth while. You just can't go wrong selling Esther in any pose offered, and there are plenty to choose from. Publicity mats and stories are agreeable to the season and will please the composing room boys. Picture has been made with cooperation of Union Pacific R. R. and Sun Valley, the Idaho resort, with a national contest to take 2 winners and 2 guests (plus two managers and two guests) submitting the best campaigns on the picture out to Sun Valley on a two-weeks all-expense trip (contests close November 1st, 1950). There are excellent "Cole of California" swim-suit tieups that you can arrange in your town, and MGM record tieups with local music shops. Audiences in your town will go for a "Duchess" contest, now in season.

## "Dignity Night" at the Ritz, Milwaukee

Every Monday night from now on will be "Dignity Night" at the Ritz theatre, Milwaukee, according to a proclamation by manager Arnold Brumm, who promises patrons they can come to the theatre that night without risk of being disturbed by popcorn crunchers or other despoilers of decorum. An usher will request that conversation be kept in soft whispers and romance confined to the screen. There'll be no "old movies"—only programs of new and current Hollywood films, and those who like single features can see the picture of their choice, then leave.

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Harry Wiener, manager of Schine's Eckel theatre, Syracuse, piled the wrecked remains of a devastating auto crash on the sidewalk in front of the theatre, as exploitation for "Dead on Arrival."

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# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 110 attractions and 6,040 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the seven preceding issues of the Herald. Daggers denote attractions published for the first time.

EX means Excellent, AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
All the King's Men (Col.)	8	6	11	25	13
Ambush (MGM)	—	9	28	2	—
Annie Get Your Gun (MGM)	12	7	2	—	—
Asphalt Jungle, The (MGM)	—	1	3	20	2
Backfire (W.B.)	—	—	4	30	11
Baron of Arizona (Lippert)	—	5	9	9	3
Barricade (W.B.)	—	1	14	59	7
Battleground (MGM)	20	10	4	24	—
Belle of Old Mexico (Rep.)	—	—	—	—	7
Big Hangover, The (MGM)	—	3	31	31	6
Big Lift, The (20th-Fox)	—	2	14	64	13
Black Hand (MGM)	—	1	5	97	14
Borderline (U.I.)	—	—	—	—	4
Boy From Indiana (E.L.)	—	—	1	1	4
Bright Leaf (W.B.)	12	26	2	2	6
Buccaneer's Girl (U.I.)	—	15	18	16	7
Caged (W.B.)	—	2	5	3	3
Captain Carey, U.S.A. (Para.)	—	1	42	71	33
Captain China (Para.)	—	1	15	17	11
Cargo to Capetown (Col.)	1	1	17	5	18
Chain Lightning (W.B.)	—	7	27	12	12
Champagne for Caesar (U.A.)	—	12	26	1	3
Cheaper by the Dozen (20th-Fox)	151	55	12	—	4
Cinderella (RKO Radio)	24	24	26	15	2
Colt .45 (W.B.)	2	31	35	14	3
Comanche Territory (U.I.)	7	26	38	6	9
Conspirator, The (MGM)	—	3	13	8	21
Curtain Call at Cactus Creek (U.I.)	—	—	16	38	1
Dakota Lil (20th-Fox)	—	15	10	20	5
Damned Don't Cry, The (W.B.)	1	4	17	57	22
Daughter of Rosie O'Grady, The (W.B.)	1	27	76	24	1
Davy Crockett, Indian Scout (U.A.)	—	2	7	2	—
Dear Wife (Para.)	—	2	23	22	9
Eagle and the Hawk (Para.)	—	19	55	34	1
East Side, West Side (MGM)	—	4	4	11	18
Father Is a Bachelor (Col.)	—	3	11	47	34
Father of the Bride (MGM)	22	10	15	4	—
Fortunes of Captain Blood (Col.)	—	—	6	—	1
Four Days' Leave (F.C.)	—	—	5	1	2
Francis (U.I.)	61	78	51	3	—
Golden Gloves Story, The (E.L.)	—	—	—	4	5
Golden Twenties, The (RKO Radio)	—	4	1	—	—
Good Humor Man (Col.)	—	—	8	1	3
Great Rupert, The (E.L.)	—	—	1	4	6
Gunfighter, The (20th-Fox)	—	16	21	11	—
House by the River (Rep.)	—	—	—	2	3
I Was a Shoplifter (U.I.)	—	—	2	3	2

	EX	AA	AV	BA	PR
In a Lonely Place (Col.)	—	—	3	—	6
Intruder in the Dust (MGM)	—	1	—	—	6
Jackie Robinson Story, The (E.L.)	—	7	1	—	1
Johnny Holiday (U.A.)	1	—	4	—	1
Kid from Texas, The (U.I.)	—	10	19	12	—
Kill the Umpire (Col.)	—	4	6	8	10
Kiss for Corliss, A (U.A.)	—	—	—	3	1
†Lives of a Bengal Lancer (Para.)	—	—	1	—	5
Love Happy (U.A.)	—	2	17	13	—
Love That Brute (20th-Fox)	—	—	3	21	6
Ma and Pa Kettle Go to Town (U.I.)	47	60	25	10	1
Man on the Eiffel Tower (RKO Radio)	—	4	3	38	47
Mark of the Gorilla (Col.)	—	7	5	—	1
Mother Didn't Tell Me (20th-Fox)	—	5	14	114	2
My Foolish Heart (RKO Radio)	4	17	19	72	4
My Friend Irma Goes West (Para.)	3	16	12	4	—
Nancy Goes to Rio (MGM)	—	9	36	28	9
Nevadan, The (Col.)	—	3	9	5	1
Night and the City (20th-Fox)	—	—	3	1	3
No Man of Her Own (Para.)	—	3	19	19	5
No Sad Songs for Me (Col.)	—	1	5	39	37
One Way Street (U.I.)	—	—	5	4	4
Outlaw, The (RKO Radio)	8	16	5	14	1
Outriders, The (MGM)	1	10	46	32	16
Outside the Wall (U.I.)	—	4	5	56	2
Paid in Full (Para.)	1	3	23	42	4
†Palomino, The (Col.)	—	—	5	—	1
†Peggy (U.I.)	1	2	1	1	—
Perfect Strangers (W.B.)	—	—	11	63	24
Please Believe Me (MGM)	—	3	3	32	8
Quicksand (U.A.)	—	—	—	4	6
Reformer and the Redhead, The (MGM)	1	10	85	80	3
Riding High (Para.)	4	26	71	82	14
Rock Island Trail (Rep.)	—	—	14	—	3
Samson and Delilah (Para.)	8	17	4	—	1
Sands of Iwo Jima (Rep.)	11	11	—	1	—
Savage Horde, The (Rep.)	—	—	2	9	—
Secret Fury, The (RKO Radio)	—	—	4	15	5
Shadow on the Wall (MGM)	—	—	2	4	16
Side Street (MGM)	—	2	1	—	9
Sierra (U.I.)	—	4	13	3	5
Singing Guns (Rep.)	—	4	7	22	3
Skipper Surprised His Wife, The (MGM)	—	1	2	13	—
Stage Fright (W.B.)	—	1	30	6	32
Stars in My Crown (MGM)	7	6	6	—	—
Sundowners, The (E.L.)	—	9	18	75	2
Tarzan and the Slave Girl (RKO Radio)	—	4	7	4	—
Third Man, The (S.R.O.)	6	22	27	26	38
Three Came Home (20th-Fox)	2	13	38	39	5
Ticket to Tomahawk, A (20th-Fox)	10	2	39	80	24
Traveling Saleswoman, The (Col.)	—	6	6	2	—
Twelve O'Clock High (20th-Fox)	1	33	18	2	1
Under My Skin (20th-Fox)	—	—	38	9	12
Wabash Avenue (20th-Fox)	3	22	63	88	15
Wagonmaster (RKO Radio)	—	4	7	8	—
†Wake Island (Para.)	—	—	1	4	—
When Willie Comes Marching Home (20th-Fox)	7	7	39	13	—
Winchester 73 (U.I.)	1	8	—	—	—
Woman in Hiding (U.I.)	—	—	1	4	1
Woman of Distinction, A (Col.)	—	3	15	57	12
Woman on Pier 13, The (RKO Radio)	—	1	1	4	2
Yellow Cab Man, The (MGM)	2	13	58	78	2
Young Man With a Horn (W.B.)	1	3	15	100	27

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## Would Give Exhibitors Production Course

On the premise that exhibitors would have a better understanding of studio problems by observing production at close range, Sam Marx, MGM producer, has initiated a project to bring a group of theatre men to Hollywood for a brief study of production. One representative of each exhibitor association would be invited to Hollywood in a body for a "capsule course." The delegates then would return to their territories and report. Mr. Marx pointed out that if exhibitor leaders become familiar

with production problems they would not be so critical of Hollywood methods. His proposal will take the form of a letter to the presidents of exhibitor associations.

## Sued by Majors

Separate suits on percentage were filed in Cleveland District Court by Warner, Twentieth Century-Fox, Paramount and Loew's. Frank Gross and theatre operating corporations, were named defendants in each complaint. The theatres involved are the Stillwell and Bedford in Bedford, Ohio, the Grand and Broadvue in Cleveland, and the Maple Heights in Maple Heights, Ohio.

## Plan Special Screenings For "Next Voice You Hear"

MGM is planning a series of special trade screenings in theatres all over the country between August 7 and August 22 for "The Next Voice You Hear," it has been announced. All the screenings will be treated as sneak previews and invitations will be sent to civic, educational and business leaders. Where screenings are slated in theatres other than Loew houses, special arrangements will be made with the exhibitors, it was said this week by William F. Rodgers, vice-president and general sales manager.



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motion  
picture"**  
—Daily Variety

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—*Independent Film Journal*

# The Product Digest

## Fancy Pants

**Paramount—Hope Springs Eternal**

There's little point in beating around the bush: in "Fancy Pants," the new Bob Hope starring film, Paramount, the exhibitors, and Mr. Hope himself can be sure of a winner.

With Robert Welch, producer, and George Marshall, director, in charge of operations, the film is a frequently riotous, always funny exhibition of Hope at his zaniest. Not to be underestimated, of course, is the strong support given the comedian by such stalwarts as Lucille Ball, Eric Blore, and a host of other players whose enthusiasm appears to be unbounded in making this one a hit. And a hit it is sure to be.

The exhibitors will be happy to know, too, that they can go all out in exploitation of a picture that is certain to stand up when the audience finally gets a look at it. And, of course, the all-important word-of-mouth should carry "Fancy Pants" along even further.

Produced in Technicolor, it is a wholesome, lightweight piece of entertainment whose individual production values add up to give it the over-all punch. The title is attractive; the story cute, and the performances excellent. Additionally, there has been no attempt by Edmund Hartmann and Robert O'Brien, who wrote the screenplay from a story by Harry Leon Wilson, to restrict themselves to any particular type of humor; "Fancy Pants" runs the gamut from clever satire to frightening puns to broad slapstick comedy, including pratfalls galore and the ever-present chase.

Hope plays a second rate American actor whose ham strongly overshadows his questionable talent. While playing the role of a butler in Britain, a fortune-hunting Englishman who is trying to marry the extroverted, down-to-earth Miss Ball—visiting Britain—arranges for the troupe to impersonate some non-existent wealthy relatives.

Miss Ball's mother (Lea Penman) is impressed by the butler and decides to bring him back to her home at Big Squaw, N. M. This she does. Back in the U. S. Hope is mistaken for a visiting English nobleman and he plays the part well. Soon it is reported that President Teddy Roosevelt is coming by Big Squaw and it is arranged for the President to meet the nobleman.

Of course there is always the villain, in this case Bruce Cabot, who wants to spoil everything for everybody, and what follows is some ultra-broad chase comedy that is sure to bring hearty laughs even from the most sophisticated.

Hope turns in a top-notch performance. He seems to have acquired the knack of under- and over-playing at the proper moments. Of course Miss Ball is as decorative as she is talented, and Eric Blore contributes a hilarious thumbnail sketch of an Englishman who has difficulty with his broad A's.

Everybody in the business should be happy with "Fancy Pants."

*Reviewed at a sneak preview in the Para-*

*mount theatre in New York, where a matinee audience laughed and roared at the antics. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.*

Release date, September, 1950. Running time, 92 minutes. PCA No. 13953. General audience classification.  
Humphrey ..... Bob Hope  
Agatha Floud ..... Lucille Ball  
Carl Belknap ..... Bruce Cabot  
Mike Floud ..... Jack Kirkwood  
Effe Floud ..... Lea Penman  
Hugh French, Eric Blore, Joseph Vitale, John Alexander.

## Gunfire

**Lippert—Frank James Story**

Packing far more and better story and action than its 59 minutes of running time would suggest to the casual shopper for product, this fast-moving straightly told tale about an incident in the later life of Frank James stands out in the flow of Westerns from the same source as a quite special piece of merchandise. With Don Barry in the dual role of James and an unreformed bandit who impersonates him in a series of robberies, with Robert Lowery as James' friendly sheriff and Wally Vernon in a contrasting light character role, the picture rolls smoothly and swiftly along its course and winds up as simply and firmly as all well told stories should.

Producer-director William Berke, who co-scripted with Victor West, picks up Frank James in Greede, Colo., some years after Jesse's death and his own reformation. While he lives quietly with his family, a former member of his bandit gang, who has teamed up with Charlie Ford, brother of Bob, Jesse's killer, tries to lure him back into banditry, but James declines. After Sheriff Kelly, played by Lowery, kills Bob in a street shooting, Charlie becomes a member of a gang which, headed by a man who impersonates Frank, blazes a wide trail of outlawry. How it comes about that the impersonation is detected, the impersonator killed and the gang rounded up, makes a most actionful and credible hour of melodrama interesting to all followers of outright horse opera and Western lore.

*Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.*

Release date, not set. Running time, 59 minutes. PCA No. 14640. General audience classification.  
Frank James ..... Don Barry  
Fenton ..... Don Barry  
Robert Lowery, Wally Vernon, Pamela Blake, Claude Stroud, Leonard Penn, Gaylor Singleton, Tommy Farrell, Dean Reisner, Paul Jordan, Steve Conti, Robert Anderson, Gil Pellman

## SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

## Stella

**20th-Fox—Comedy**

Very much in the unusual comedy category, this production has much—including Victor Mature and Ann Sheridan—to recommend it. But exhibitors booking it would do well to plan their campaigns carefully. The picture derives its comedy from a macabre theme with only an occasional slip from good taste, and audiences had better be prepared.

The plot revolves around the accidental death, not shown, of Ann Sheridan's reprobate uncle and his secret burial, which is shown, at a picnic ground, by her two shiftless brothers-in-law. Hard-working Sheridan, engaged to marry her insurance agent boss is shocked at her family's action and further horrified when she finds they intend to identify a chance railroad accident victim as the uncle in order to collect double indemnity insurance. Foiled in this, they identify a drowning victim and finally determine to disinter the real body and fake evidence of accidental death.

Victor Mature as the sophisticated home office claims checker forces the family to tell the truth and easily wins Miss Sheridan from her befuddled boss.

While some of the situations are strained, the dialogue, bright in most spots, generally saves the picture. It's principal fault is a striving toward heavy realism where light whimsy was the goal. It is at its best in the light romantic banter between Mature and Sheridan.

Production was by Sol C. Siegel and direction by Claude Binyon, who also wrote the screenplay.

*Previewed at the Academy of Music, 14th Street, New York, where the audience laughed mildly but often. Reviewer's Rating: Good.—JAMES D. IVERS.*

Release date, August, 1950. Running time, 83 minutes. PCA No. 14,480. General audience classification.  
Stella ..... Ann Sheridan  
Jeff de Marco ..... Victor Mature  
Carl Granger ..... David Wayne  
Claire ..... Randy Stuart  
Mary ..... Marion Marshall  
Don ..... Frank Fontaine  
Leif Erickson, Evelyn Varden, Lea Penman, Joyce MacKenzie, Hobart Cavanaugh, Burritt Wheeler, Charles Halton, Walter Baldwin, Larry Keating, Mary Bear, Paul Harvey

## Trial Without Jury

**Republic—Show Business Mystery**

This is a murder mystery of routine proportions, with no great attempt made to test the sleuthing prowess of the audience. There is some added interest in the fact that the story is backgrounded in the theatre but the general development of the plot and acting is of an average nature.

Featured are Robert Rockwell, Kent Taylor and Barbra Fuller, who do their best with the script by Albert DeMond. The story has Kent Taylor as a playwright who quarrels with a

*(Continued on following page)*



(Continued from preceding page)

big producer as to the quality of the former's latest effort. After a violent argument, the producer is found murdered and everyone who has had anything to do with him becomes suspect.

The playwright is one of the chief suspects but his fiancée, Audrey Long, whose brother is handling the case for the police, gives the writer an idea: that he revise his play to include several aspects of the case. In this way it is hoped the killer will reveal his true identity. This is done and sure enough the murderer turns up. Not only that but the play turns out to be a big hit because of the unusual twist in the climax.

Philip Ford, the director, and Stephen Auer, associate producer, have wrapped up the yarn with a minimum amount of suspense. There is some attempt made at investing the footage with some fisticuffs and other action but, generally speaking, the lightweight story line cancels out any real effectiveness.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—C.J.L.

Release date, August 7, 1950. Running time, 60 minutes. PCA No. 14483. General audience classification.  
Bill Peters.....Robert Rockwell  
Corinne Hollister.....Barbara Fuller  
Jed Kilgore.....Kent Taylor  
Myra Peters.....Audrey Lon  
K. Elmo Lowe, Stanley Waxman, John Whitney.

## Beyond the Purple Hills

Columbia—Gene Autry Western

Boasting some excellent photography in sepia of the rugged western countryside, this Gene Autry production, produced by Armand Schaefer and directed by John English, stands up in quality and entertainment with predecessor films in the series.

Herein, Gene is the newly-appointed sheriff who knows that his prisoner, suspected of murder, is innocent and goes about assembling scattered bits of evidence to free the man. Pat Buttram is Gene's deputy, who lends some comedy to the various situations, and Don Beddoe and James Millican are the local bank president and saloonkeeper, respectively responsible for the murder so that they may profit financially.

Gene and his associates provide the musical numbers, this time singing and playing the title song, "Beyond the Purple Hills" and the currently popular "Dear Hearts and Gentle People."

Jo Dennison is the feminine lead and Don Reynolds is the youngster emulating the ways of his hero, Gene Autry. The screenplay was written by Norman S. Hall.

Reviewed at the Columbia projection room in New York. Reviewer's Rating: Good.—G. H. S.

Release date, July, 1950. Running time, 70 minutes. PCA No. 14386. General audience classification.  
Gene Autry.....Gene Autry  
Mike Rawley.....Pat Buttram  
Mollie Rayburn.....Jo Dennison  
Amos Rayburn.....Don Beddoe  
James Millican, Don Reynolds, Hugh O'Brian, Roy Gordon, Harry Harvey, Gregg Barton, Bob Wilke, Ralph Peters, Frank Ellis, John Cliff, Sandy Sanders

## Snow Dog

Monogram—Northwoods Melodrama

Chinook, a white Huskie no dog lover of any age could resist, turns in a spanking performance in this melodrama of the Canadian northwoods, with Kirby Grant, Elena Verdugo, Rick Vallin and the other bi-peds in the cast sharing fully the considerable action filmed against eye-filling backgrounds cooling to look at in torrid weather. Although the flights and pursuits, of which they are many, are by canoe instead of horse or even dog sled, which of necessity slows them down considerably, a smart script by William Raynor provides an abundance of plot strength to hold audiences in suspense as to the outcome. The film is a natural for the junior generation, and O. K. for the others.

Chinook is the pet and active aide of Northwest Mounted Policeman Grant, who is summoned to a Canadian trapping community after several trappers have been found dead, evidently clawed to death by a killer wolf. After

Chinook and the wolf meet in inconclusive combat, Grant finds a dog-collar ripped from the wolf's neck, and deduces from this that human minds are directing the wolf's depredations. Little by little, as wolf killings continue, Grant pieces together evidence to support his theory, eventually, and with Chinook's help, rounding up and apprehending the baddies, who've been seeking the location of a pitch-blende deposit, as they're on the point of turturing secrets out of Vallin and Miss Verdugo.

Production by Lindsley Parsons, with William F. Broidy in association, and direction by Frank McDonald, measure up to their past works.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, July 16, 1950. Running time, 63 minutes. PCA No. 14584. General audience classification.  
Rod.....Kirby Grant  
Chinook.....Himself  
Elena Verdugo, Rick Vallin, Milburn Stone, Richard Karlan, Jane Adrian, Hal Gerard

## Death of a Dream

Eagle Lion Classics—War Background

Made several months ago as a plea for American aid to Nationalist China, this has been deemed even more appropriate now, and was given a Broadway premiere July 18. Written and narrated by Quentin Reynolds, writer and commentator, in its 45 minutes it reviews the events of the past two decades, its message being that our isolationism cost the world the League of Nations, encouraged the aggressor, and brought on the past war; and that our lack of support to free nations, especially Nationalist China, is encouraging the new aggressors, also totalitarians, the Communists. Some of the commentary seems, in view of Korean events, slightly dated; still the compilation is apt, is certainly a good subject for the houses with room to spare for a war documentary, and is capably edited from library clips and fresh newsreels of Communist Chinese. It is a United World Films production; Carl Pugh is responsible for the screen treatment.

Seen in New York. Reviewer's Rating: Good.—FLOYD STONE.

Release date, July, 1950. Running time, 45 minutes. General audience classification.

## REALART IS REISSUING "ALL QUIET" IN AUGUST

The famous war picture "All Quiet on the Western Front" is being reissued in its original version. Even 20 years after its release the subject holds interest. There can be no question that it was one of the great films made in the transitional period from silent to sound. Though this is a talking picture, with music and rather limited sound effects, the basic technique is that of the silent era.

In the present circumstances it is inevitable that the passage of time has made this motion picture a museum piece and of rather limited general appeal. The scenes of trench fighting and bayonet charges have never been surpassed. The outspoken propaganda line of the film and of the famous novel by Erich Maria Remarque on which it is based is both false and untimely. That theme was: "It is never worth fighting or dying for one's country."

Of "All Quiet on the Western Front" the HERALD said in 1930: "Seldom, if ever, in the history of the business has a novel—in all its spirit and feeling—been so accurately translated to the screen. . . . It is materially different to what is commonly considered screen entertainment because of its sheer and stark realism—the destruction of the heart as well as the body of the soldier by war."

Lewis Milestone was the director and chief players included Lew Ayres, Louis Wolheim and John Wray. The running time is 103 minutes. The release date is August 1, 1950.—M. Q., JR.

## ADVANCE SYNOPSSES

### DARK CITY

(Paramount)

PRODUCER: Hal Wallis. DIRECTOR: William Dieterle. PLAYERS: Charlton Heston, Elizabeth Scott, Viveca Lindfors, Dean Jagger, Don DeFore, Jack Webb, Ed Begley, Mike Mazurki.

DRAMA. Winant, a stranger in Chicago, loses a large sum which doesn't belong to him in a crooked card game with professional gamblers. When he hangs himself in remorse, Captain Garvey, a police officer, starts investigating the case. It soon becomes evident that Winant's mentally sick brother, Sidney, is out to kill the three gamblers who cheated his brother—Haley, Barney and Augie. Trying to find his unseen stalker, Haley leaves his girl friend and visits Winant's widow in Los Angeles. He poses as an insurance investigator, but cannot obtain a photo from the widow of the brother. The tension increases as Sidney strangles the two gamblers and trails Haley to Las Vegas. Haley is cornered by the maniacal murderer, but is finally saved by the police.

### THE PETTY GIRL

Columbia

PRODUCER: Nat Perrin. DIRECTOR: Henry Levin. PLAYERS: Robert Cummings, Joan Caulfield, Elsa Lanchester.

MUSICAL. George Petty, creator of the famous picture of the American female, tries to sell his illustrations to an auto firm for exploitation, but is unsuccessful. When he meets Victoria, he knows he has found a perfect model, even though she is a staid college professor. He follows her back to school and they fall in love. However, when she is embroiled in a local scandal she has to leave. Victoria has decided to marry George, but he becomes involved with a woman who is convincing him that he should study the true art form and neglect his illustrations. Virginia, in order to free George for herself, agrees to play in a show exploiting "The Petty Girl" to the fullest. George is finally brought to his senses and sees the value of his drawings when he signs a contract with a commercial firm.

## SHORT SUBJECTS

### BEAVER VALLEY

Disney True-Life Adventure

This is the second in the Walt Disney True-Life Adventure series. Like "Seal Island," the first in the group, this half hour subject shows facts about animals in their natural habitats. Outside of a very brief introduction there is no cartoon animation, only beautiful Technicolor photography of the life in "Beaver Valley." All the scenes were made with the cooperation of the Montana Fish and Game Department and the Minnesota Division of Game and Fish. The settings are the natural ones. The photography of wild life by Alfred G. Milotte has probably never been equalled. A good music score helps to hold interest. While the film centers attention on the beaver it covers all the animals and fish in the valley during the four seasons of the year. The material, length and treatment point out the need for special attention on the part of exhibitors. Ben Sharpsteen was the production supervisor and James Algar the director. Running time, 32 minutes.

### VILLAGE BARN (Columbia)

Cavalcade of Broadway (2653)

Broadway columnist Earl Wilson gives another intimate glimpse into New York nightlife in the Village Barn, landmark in Greenwich Village. The camera focuses its lens on an array of Hillbilly and Western talent featuring Dick Thomas with his rendition of "San Antonio Rose." Rosalie Allen, yodeler, follows

(Continued on opposite page)



(Continued from preceding page)  
with "Those Ding Dong Bells" and the short  
winds up with a square dance.  
Release date, April 27, 1950 9 minutes

**CLOWN PRINCE OF GOLF (Columbia)**  
*World of Sports* (2808)  
This one-reeler features Jack Redmond, popu-  
larly hailed as the "Clown Prince of Golf"  
because of the tricks he can do with a ball  
and golf club. An amazing array of shots are  
put on display by the golfer. Audiences will be  
delighted with his skilled clowning. Bill Stern,  
the ace sportscaster, is the narrator.  
Release date, May 25, 1950 8½ minutes

**CANDID MICROPHONE No. 5**  
**(Columbia)**  
*One-reel Specials* (2555)  
This is another in this hilarious series con-  
ducted by Allen Funt. Once again the camera

is hidden from view as Funt dresses up in vari-  
ous disguises to confuse his "victims." This  
time he puts on a waiter's uniform and stands  
behind the counter in a diner. Funt becomes  
involved in all kinds of arguments proving  
that ordinary people can be a whole lot funnier  
than professional comedians.  
Release date, June 15, 1950 9 minutes

**THE LITTLE MOTH'S BIG FLAME**  
**(Columbia)**  
*Color Favorites* (2610)  
A little moth is attracted by a flame burning  
in a lamp. She is drawn to the flame, and finds  
it to be a wolf of the first order. When the  
moth tries to resist the advances of the flame,  
her beautiful wings become singed. Returning  
home, her father reads her the moral about  
playing with fire and getting burned. This is  
a most pleasant little fantasy.  
Release date, June 1, 1950 8½ minutes

**PONY EXPRESS DAYS (Warner)**  
*Technicolor Special* (6006)  
This is the story of the Pony Express and  
Bill Cody at the time that California is saved  
for the Union in the Civil War period. Young  
Bill Cody was refused employment as a rider  
because of his size, but when the regular rider  
was injured he rode day and night to bring  
important news to influence California's deci-  
sion. The picture ends with the supplanting of  
the Pony Express by the telegraph.  
Re-release date, June 10, 1950 19 minutes

**A CAMPING WE WILL GO (Universal)**  
*Variety Views* (5345)  
This is another film of those natural comedi-  
ans—the three little bears. This time the ani-  
mals happen upon a camping outfit. They get  
their heads caught in pails, get themselves  
wrapped up in the canvas of the tent, and  
otherwise become involved.  
Release date, May 15, 1950 10 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as avail-  
able. Advance dates are tentative and subject to change. Run-  
ning times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT  
DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on  
pages 356-357, issue of June 24, 1950.

Feature products listed by Company on page 381, issue of July  
8, 1950. For complete listing of 1948-49 Features by Company,  
see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by  
leading women's organizations and national review committees:  
A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Child-  
ren (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjec-  
tionable; A-2, Unobjectionable for Adults; B, Objectionable in  
part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
ABBOT & COSTELLO in the Foreign Legion	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389		Good
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Alcatraz Island	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50					
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
All Quiet the Western Front (reissue)	Realart	Lew Ayres-Louis Wolheim	Aug. 1, '50	103m	July 22	398		
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Annie Get Your Gun (color) (39)	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2 Excellent
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1 Fair
Arizona Territory	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m				
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347	AYC	A-2 Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254		Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1 Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS			
				Issue	Page	Nat'l Groups	L. of D.	Herald Review	
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Blackjack (Spanish)	FC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Rose, The (color) (019)	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	June 24	(S)359			
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B	
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1	
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon	(reissue) Feb. 17, '50	100m	Jan. 28	170			
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1	Excellent
Blue Lamp, The (Brit.)	EL	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	A-1	Good
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B	Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Tom Neal	July 14, '50						
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Aug., '50		Mar. 25	(S)238			
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2	Good
Bright Leaf (928)	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
CAGED (925)	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S)278		A-1	
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabble	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	74m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Apr. 7, '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50						
Congolaise	FC	Documentary-Natives	Apr. 17, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m			A	B	
County Fair (color) (5009)	Mono.	Rory Calhoun-Jane Nigh	July 30, '50	76m	June 24	(S)358			
Copper Canyon (color) (11455)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	94m					
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389			Good
Cowboy and the Prizefighter (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A	A-2	Good
Cry Murder	FC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC		Good
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 6, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398			Good
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Desert Hawk (color)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50		July 15	(S)390			
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	EL	John Archer-Warner Henderson	Aug., '50	91m	July 1	356			Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Carey Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278			
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Sept., '50	84m	May 6	287	A	A-1	Average
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50						
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50		June 24	(S)358	A	A-2	
Ellen	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	A	A-2	



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Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness	EL	Robt. Montgomery-Leslie Banks	June, '50	104m	June 24	(S)358			
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color)	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397			Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-1	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Ferdin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	Fair
50 Years Before Your Eyes	WB	Documentary	July 15, '50	73m	June 24	353	AYC	A-1	Very Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Stallion, The (069)	EL	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordan (See Thelma Jordan)									
Flame and the Arrow, The (color) (930)	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	EL	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY		Very Good
Four Days Leave	FC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	Fair
Furies, The	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A		Good
GAY Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	Fair
Glass Menagerie, The	WB	Jane Wyman-Kirk Douglas	Sept. 30, '50		July 8	(S)374			
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278			
Golden Gloves Story, The (023)	EL	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	EL	Anouk-Trevor Howard	Aug., '50	97m	June 24	(S)358			
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The (021)	RKO	Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	FC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315			Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gun Crazy	UA	John Dall-Peggy Cummins	Jan. 20, '50	87m	Nov. 5	74	A	B	Good
(formerly Deadly Is the Female)									
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Robert Lowery		59m	July 22	397			Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald (17)		AY	A-2	
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Heiress, The (4924)*	Para.	Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	A-2	Superior
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder	Col.	Mickey Rooney-Terry Moore	Dec., '50	86m	May 27	313			Good
High Lonesome (color) (044)	EL	John Barrymore, Jr.-Chill Wills	June, '50	81m				A-1	
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354			Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
Humphrey Takes a Chance (5006)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	74m	June 24	(S)358	AYC	A-1	
ICHABOD and Mr. Toad (See Adventures of)									
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	86m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Tom Neal	Sept., '50						
It's a Small World (030)	EL	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	EL	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC		Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good

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Jungle Stampede	Rep. George Breakston-Yorke Coplen	July 29, '50							
KEY to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Kill or Be Killed (029)	EL	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	B	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.) (031)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B	Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
Kiss Tomorrow Goodbye	WB	James Cagney-Barbara Payton	Aug. 19, '50		June 24	(S)359			
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Lady Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Life of Her Own, A	MGM	Lana Turner-Ray Milland	Sept., '50						
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238			
Lonely Heart Bandits	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50						
Lost Volcano, The (5007)	Mono.	Johnny Sheffield-Donald Woods	June 25, '50	75m	July 1	365	AYC	A-1	Very Good
Louisa	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (5005)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2	
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeline (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(S)238	A	B	
Madness of the Heart (Brit.)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50				A	A-2	
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2	Average
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2	Fair
Massacre Valley	Mono.	Johnny Mack Brown	Aug. 6, '50						
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	(Univ.)	Donald O'Connor-Jimmy Durante	Sept., '50	90m	July 8	(S)374			
Miniver Story, The (Brit.) (38)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50						
Modern Marriage, A (5003)	Mono.	R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254	AY	A-2	Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Universe	FC	Jack Carson-Janet Paige	Sept. 11, '50						
Mrs. FitzHerbert	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1	
My Blue Heaven (color) (021)	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	June 24	(S)358			
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma Goes West (4922)	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Pertwer	Apr. 16, '50	58m	Apr. 22	271	A	B	Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NANCY Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	EL	Mai Zetterling-Hugh Williams	Sept., '50	86m	June 24	(S)359			
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
No Sad Songs for Me (238)	Col.	Margaret Macklavan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Old Frontier, The	Rep.	Monte Hale-Paul Hurst	July 29, '50						
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	AYC	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	June 24	(S)359			
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra- Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)	RKO	Ann Blyth-F. Granger-Joan Evans	July, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outlaw, The (066)	RKO	Jack Buetel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	A	B	Excellent
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1	Good
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	A or AY	A-1	Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair
Perfect Woman, The (Brit.) (015)	EL	Dennis Price-Valerie Hobson	Apr., '50	73m					
Petty Girl	Col.	Robert Cummings-Joan Caulfield	Sept., '50						
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri, The	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2	Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2	Average



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Powder River Rustlers (4961)	Rep. Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1	
Pretty Baby	WB Dennis Morgan-Betsy Drake	Sept. 16, '50	92m					
Prince of Foxes (929)*	20th-Fox Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col. Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2	Fair
QUICKSAND	UA Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good
RADAR Secret Service (4917)	Lippert John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1	Fair
Range Land (4845)	Mono. Whip Wilson-Andy Clyde	Dec. 25, '49	56m	Mar. 25	(S)238	AYC	A-1	
Ranger of Cherokee Strip (856)	Rep. Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1	Good
Rapture	FC Glenn Langan-Elsy Albin	Apr., '50	79m	Apr. 15	263		A-2	Fair
Reckless Moment, The (223)	Col. James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red Danube, The (4)	MGM W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1	Good
Red, Hot and Blue (4906)	Para. Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Shoes, The (Brit.) (color) (Spcl.)	EL Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redwood Forest Trail	Rep. Rex Allen-Jane Darwell	Aug. 1, '50						
Reformer and the Redhead, The (25)*	MGM June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222	AYC	A-1	Good
Renegades of the Sage (261)	Col. Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1	
Return of Jesse James (490)	Lippert John Ireland-Ann Dvorak	Sept. 8, '50						
Return of the Frontiersman (color) (927)	WB Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1	Good
Rider from Tucson (027)	RKO Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2	Average
Riders in the Sky (250)	Col. Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono. Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1	
Riders of the Range (016)	RKO Tim Holt-Jacqueline White	Feb. 11, '50	60m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)*	Para. Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B	Good
Rocketship XM (4904)	Lippert Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1	Good
Rocking Horse Winner, The (Brit.)	Univ. John H. Davies-Valerie Hobson	June, '50	91m	June 10	330	A or AY	A-2	Very Good
Rock Island Trail (color) (4914)	Rep. Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1	Good
Rogues of Sherwood Forest (color) (243)	Col. John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good
Rugged O'Riordans, The [Australian] (907)	Univ. Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2	Very Good
Run for Your Money, A (Brit.)	Univ. Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1	Good
Rusty's Birthday (211)	Col. Ted Donaldson-John Litel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1	
SADDLE Tramp (color)	Univ. Joel McCrea-Wanda Hendrix	Sept., '50		July 15	(S)390			
Salt Lake Raiders (4964)	Rep. Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1	Good
Salt to the Devil (Brit.) (017) (formerly Give Us This Day)	EL Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Samson and Delilah (color)*	Para. H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
Sands of Iwo Jima (4905)*	Rep. John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2	Excellent
San Quentin	WB Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50						
Sarumba (014)	EL Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B	Poor
Satan's Cradle	UA Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	A-2	Fair
Savage Horde, The (4917)	Rep. William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1	Good
Second Face, The	FC Ella Raines-Bruce Bennett	Aug. 1, '50						
Secret Fury, The (075)	RKO Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
711 Ocean Drive (244)	Col. Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A	A-2	Good
Shadow on the Wall (27)	MGM Ann Sothorn-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair
Shakedown	Univ. Howard Duff-Brian Donlevy	Not Set						
She Wore a Yellow Ribbon (color) (067)*	RKO John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1	Excellent
Showdown, The	Rep. William Elliott-Marie Windsor	Aug. 15, '50	86m					
Sideshow (5008)	Mono. Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		A-1	Good
Side Street (23)	MGM Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2	Good
Sierra (color) (919)	Univ. Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Silent Dust (Brit.)	Mono. Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silk Noose, The (Brit.) (4923)	Mono. Carole Landis-Joseph Calleia	July 9, '50	72m	July 15	(S)390			
Silver Raiders	Mono. Whip Wilson-Andy Clyde	Aug. 20, '50						
Singing Guns (color) (4909)	Rep. Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2	Very Good
Six-Gun Mesa (4951)	Mono. Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278	AYC	A-1	
Slipper Surprised His Wife, The (31)	MGM Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AYC	A-1	Fair
Snow Dog (905)	Mono. Kirby Grant-Eleana Verdugo	July 16, '50	63m	July 22	398			Good
Song of Surrender (4904)	Para. Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col. Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para. C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170			
South Sea Sinner (908)	Univ. Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
So Young, So Bad	UA Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321	A	A-2	Good
Spring in Park Lane (Brit.) (008)	EL Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B	Excellent
Spy Hunt (920)	Univ. Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1	Very Good
Square Dance Jubilee (4903)	Lippert Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2	Good
Square Dance Katy (4922)	Mono. Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1	Average
Stage Fright (919)	WB J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	B	Good
Stars in My Crown (40)	MGM Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	A-1	Very Good
State Penitentiary (202)	Col. Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2	Fair
State Secret (Brit.)	Col. Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50						
Stella	20th-Fox Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good
Storm Over Wyoming (019)	RKO Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1	Good
Story of Molly X, The (902)	Univ. June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO Martha Scott-Jeffrey Lynn	Nov. 5, '49	68m	Oct. 1	34	AY	A-2	Fair
Streets of Ghost Town	Col. Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	July 1	(S)367			
Stromboli (Ital.) (070)	RKO Ingrid Bergman-Mario Vitale	Feb. 18, '50	81m	Feb. 25	206	A	A-2	Fair
Summer Stock (color)	MGM Judy Garland-Gene Kelly	Aug. 25, '50		June 24	(S)358	A	A-2	Average
Sundowners, The (color) (018)	EL Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155			
Sunset Boulevard (4927)	Para. Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A		
Sun Sets At Dawn, The (Brit.)	EL Walter Reed-Sally Parr	Aug., '50	71m			A	A-2	Excellent

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TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1 Fair
Tall Timber	Mono.	Roddy MacDowell-Jeff Donnell	Sept. 3, '50					
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2 Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2 Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1 Average
Tea for Two (color)	WB	Doris Day-Gordon MacRae	Sept., '50		July 8	(S)375		
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B Fair
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B Excellent
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1 Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-2 Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2 Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 16, '50	74m	June 10	330	A or AY	A-2 Good
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Nov. 26, '49	66m	Oct. 29	65	A	A-2 Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2 Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373		A-1 Excellent
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1 Very Good
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	A-2 Good
Timber Fury (066)	EL	David Bruce-Laura Lee	June, '50	63m			AYC	A-1
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B Fair
Torch, The (025)	EL	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1 Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50					
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2
Treasure Island (color) (191)	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1 Very Good
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B Fair
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398		Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1 Very Good
Triple Trouble (5010)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1 Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1 Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1
UNDER My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2 Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2 Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B Very Good
Union Station	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390		Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1 Fair
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2 Fair
Vigilante Hideout	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50					
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50					
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1 Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50					
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2 Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1 Fair
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1 Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S)223	AYC	A-1
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2 Excellent
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Sept., '50	84m	June 24	353	A	A-2 Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2 Good
While the Sun Shines	Mono.	Ronald Howard-Cyril Maude	June 20, '50	82m	July 15	389	A	B Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1 Very Good
Winchester '73 (color) (921)	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	
Wind Is My Lover, The (Swed.)	FC	Viveca Lindfors-Christopher Kent	June, '50	94m				
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 11	222	AY or AYC	A-1 Fair
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2 Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2 Good
(formerly I Married a Communist)								
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC	Average
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1 Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2 Very Good

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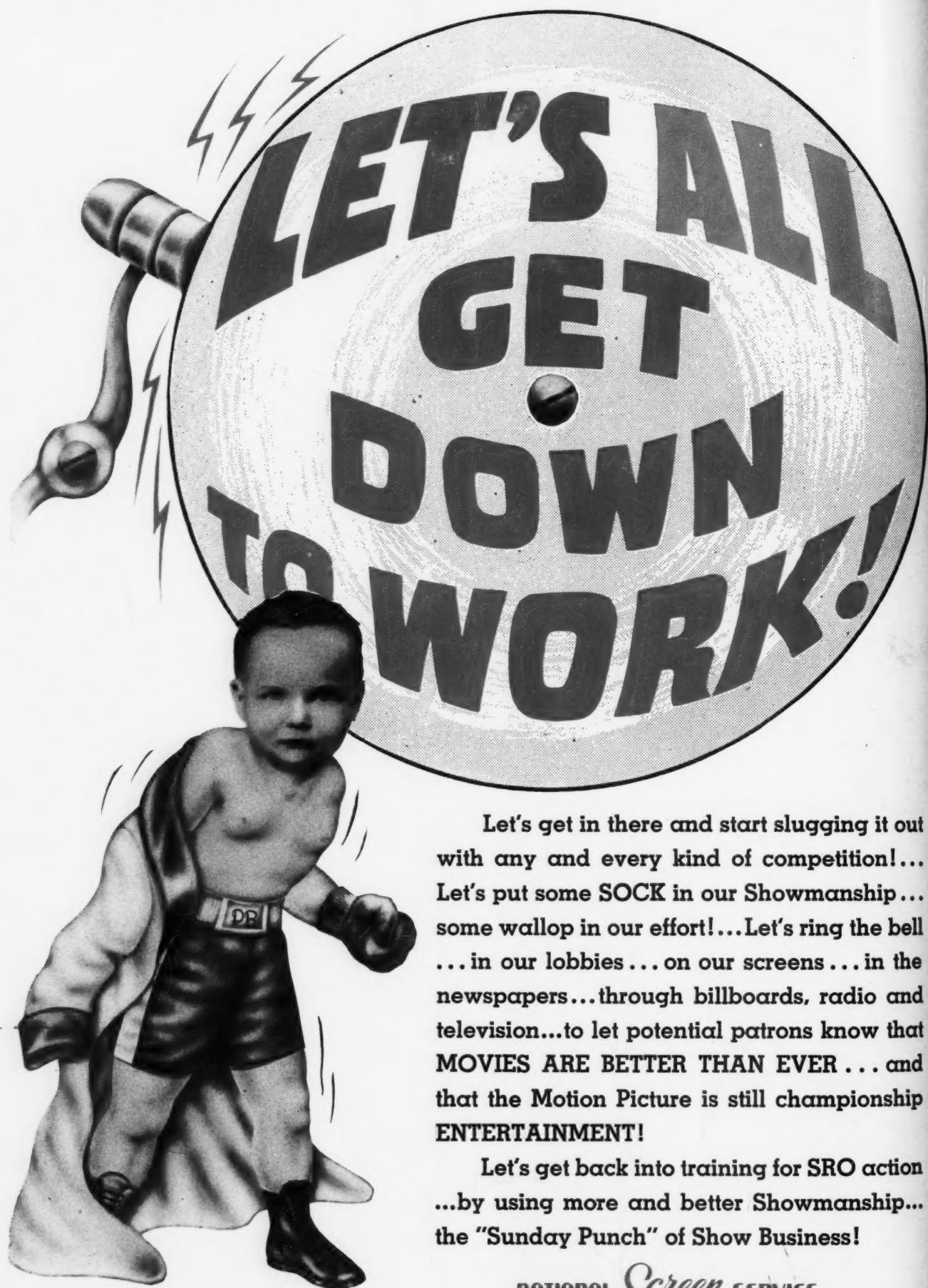
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Let's get in there and start slugging it out with any and every kind of competition!... Let's put some SOCK in our Showmanship... some wallop in our effort!... Let's ring the bell ... in our lobbies ... on our screens ... in the newspapers... through billboards, radio and television... to let potential patrons know that MOVIES ARE BETTER THAN EVER ... and that the Motion Picture is still championship ENTERTAINMENT!

Let's get back into training for SRO action ... by using more and better Showmanship... the "Sunday Punch" of Show Business!

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY